VOGUE

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MID-SEASON FASHIONS

FEBRUARY 16 • 1929
PRICE • 35 CENTS

PUBLISHED FORTNIGHTLY
THE CONDÉ NAST PUBLICATIONS INC.

THE fresh English day is perfect for the meet . . . and the gallant Household Brigade is tuned to ride as never before. But it is the presence of Lady Joan Lycett*, above everything, that makes this first day at Hawthorne Hill a really brilliant affair. So clear, so radiant is her complexion, that it seems a product of the gods. ⚜ ⚜ Many distinguished English women, and Lady Joan among them, trust their complexions to the care of one fragrant soap, Yardley's Old English Lavender. It is well known that during the last 150 years this delicate soap has never failed to soothe, stimulate and protect fresh English beauty, as famous as history itself. ⚜ ⚜ As the perfect complement to this soap, Lady Joan uses Yardley's sheer face powder to save her skin from all types of weather. Yardley products, England's best, are obtainable anywhere in America. Old English Lavender Soap, "The Luxury Soap of the World," box of three cakes $1, or 35c the cake; "Old English Lavender," in sprinkler bottles from $12 to $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York; Toronto and Paris. **Out of deference to our clientele we have refrained from using actual names.*

Yardley's Old English Lavender Soap

Established 1770

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

DIAMOND JEWELRY

Noted for Quality
From Generation to Generation

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

CARON CORP., 389 FIFTH AVE., NEW YORK

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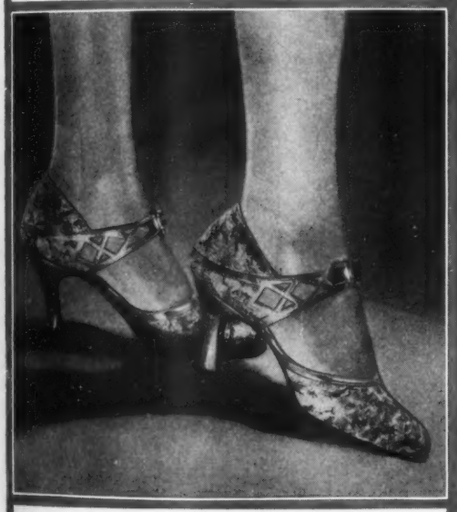
Vol. 73, No. 4
Whole No. 1358

Short Vamps Are the Fashion

Short vamp pump in patent leather trimmed with black lizard, or brown kid with brown lizard. **15.00**

Short vamp oxford in black, or brown suède, or patent leather with covered Spanish heel. **15.00**

Short vamp slipper combining three leathers —black suède, patent leather, and lizard, or brown suède, kid and lizard. **12.50**



Short vamp sandal for evening wear, of Paisley brocade with lattice strap and heel of gold or silver kid. **18.50**

There's a new vogue in youthful footwear and smart young things are wearing shoes as young and cute as themselves. Best's short vamp specialties, with their stubby French toes, and frivolous French heels are favorites.

Our representatives will hold Fashion exhibits in the following cities: Cincinnati, Gibson Hotel, Feb. 15 to 20. Lexington, Phoenix Hotel, Feb. 21, 22, 23. Louisville, Seelbach Hotel, Feb. 25 to 28. Indianapolis, Severin Hotel, Mar. 1. St. Louis, Jefferson Hotel, Mar. 2 to 6. Rochester, Seneca Hotel, Feb. 14, 15. Buffalo, Statler Hotel, Feb. 16 to 20. Erie, 236 W. 10th St., Feb. 21, 22, 23. Akron, Portage Hotel, Feb. 25, 26, 27. Youngstown, Ohio Hotel, Feb. 28, Mar. 1, 2. Oil City, Arlington Hotel, Mar. 4, 5, 6

MAIL ORDERS FILLED

PARIS
LONDON

Best & Co.

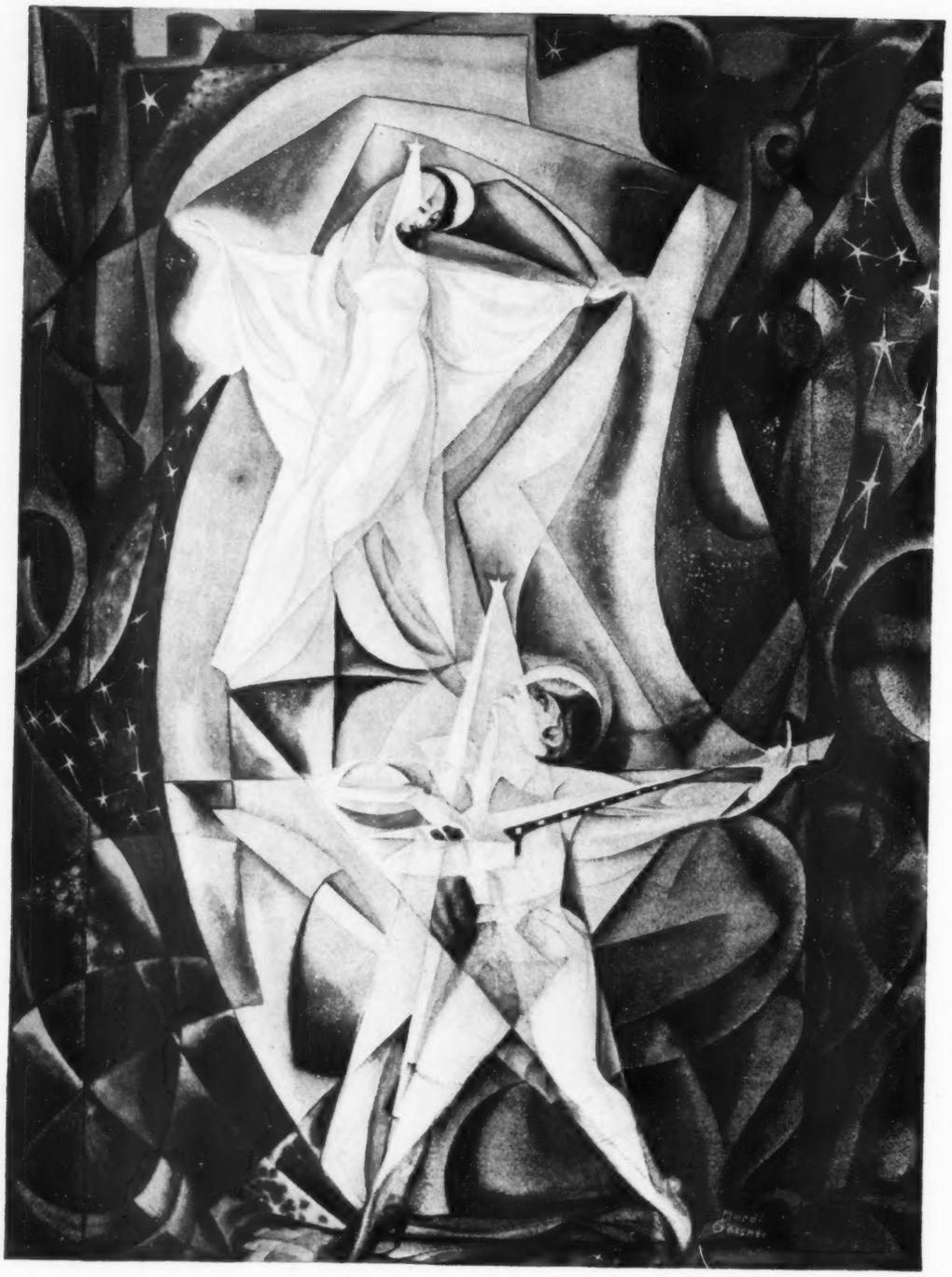
PALM
BEACH

Fifth Avenue at 35th Street—N. Y.

Short vamp pump for afternoon wear, in black or brown suède with kid pipings and slender ankle strap. **15.00**

Short vamp opera pump in black suède trimmed with patent leather, or brown suède trimmed with glazed kid. **15.00**

Short vamp brogue in tan or black calfskin with medium heel, and fringed kiltie tongue. **12.00**



MOONLIT GLAMOUR *in a silver box*

Le Pirate—a daring, ardent perfume by Lenthéric echoes its moonlight magic in an enchanting companion—a face powder—the very secret of beauty in a silver box. *Not* scented with a dull, unfaithful adaptation of this poetic fragrance, but miraculously *Le Pirate* itself, a triumph of powder-making and perfume art . . . Poudre Le Pirate smooths itself upon a lovely skin—lightly and caressingly, and by its clinging fineness, its delicate tones, gracefully complements

Nature . . . Every woman may find a Lenthéric powder to accent her loveliness . . . there are 8 shades cleverly toned to beautify any coloring. Every woman, too, will be enchanted to discover that each box holds its own soft, velvety puff—and that she can buy *Le Pirate* at a price lower than any comparable powder.

Lenthéric. *Paris*

Parfums · FIFTH AVENUE AND 58TH ST., NEW YORK
245 RUE SAINT-HONORÉ, PARIS, FRANCE

Left: a silk blouse accents the chic of grey diagonal herringbone tweed. Also in tan. Sizes 13, 15, 17. $29.50

Center: a cardigan suit of moussa boasts a smartly laced blouse—in brown, blue, green. Sizes 13,15,17.$25

Right: four-piece tweed ensemble—silk blouse and moussa blouse. Red, green, blue, brown. 13 to 17. $39.50

THE ENSEMBLE

IS OF GREAT IMPORTANCE IN THE JUNIOR'S SPRING WARDROBE

For with cleverness—and small expenditure—she achieves several smart costumes from one. In the Young People's Store she finds these models of distinction and fashion-rightness.

Lord & Taylor

FIFTH AVENUE NEW YORK

THE YOUNG PEOPLE'S STORE—FOURTH FLOOR

I. MILLER

announces the

SPRINGTIME OVERTURE

The Rapier

The overture . . . a suggestion of the harmonies to come . . . a preliminary glimpse of the newest blue, the newest reptile, the newest sunshiny tones in kidskin . . . a hint of the lovely things in footwear that I. Miller is preparing for your delight a little later in the season. ¶ The Springtime overture of footwear has commenced in all I. Miller shops and agencies.

The Fresco

The Token

I. MILLER
Beautiful Shoes

The Swanee

AND THE NEW "MILLERTAIRE" MODELS!

Low-heeled walking shoes, these, with all the rarity of style and beauty of material the name of I. Miller implies . . . Springtime has inspired many charming effects in new Millertaire models!

I. Miller and his

INSTITUTION INTERNATIONALE

Shops and Agencies in Principal Cities

EXTRA QUALITY
REGISTERED
MOVEO ET PROFICIO
KNOX
NEW YORK

To complete the Spring Costume, Paris wisely approves the drooping sides and narrow front of this Knox felt in the new Spring shades. Graciously the brim frames the face, accents the profile. The felt band ends as a jaunty bow to give it added chic. $18

KNOX
HATS
FOR
WOMEN
452 and 711 Fifth Ave., N.Y.

"Thirteen pairs! . . . You certainly bought shoes in Paris this year, Mrs. Chic. But I'll say from the look of them that it was your lucky number."

"Oh, you don't know how lucky . . . I took them abroad with me."

"He wouldn't believe they weren't French shoes—and a Customs Inspector ought to know. So I showed him the Vici Identification mark in each pair, and—'

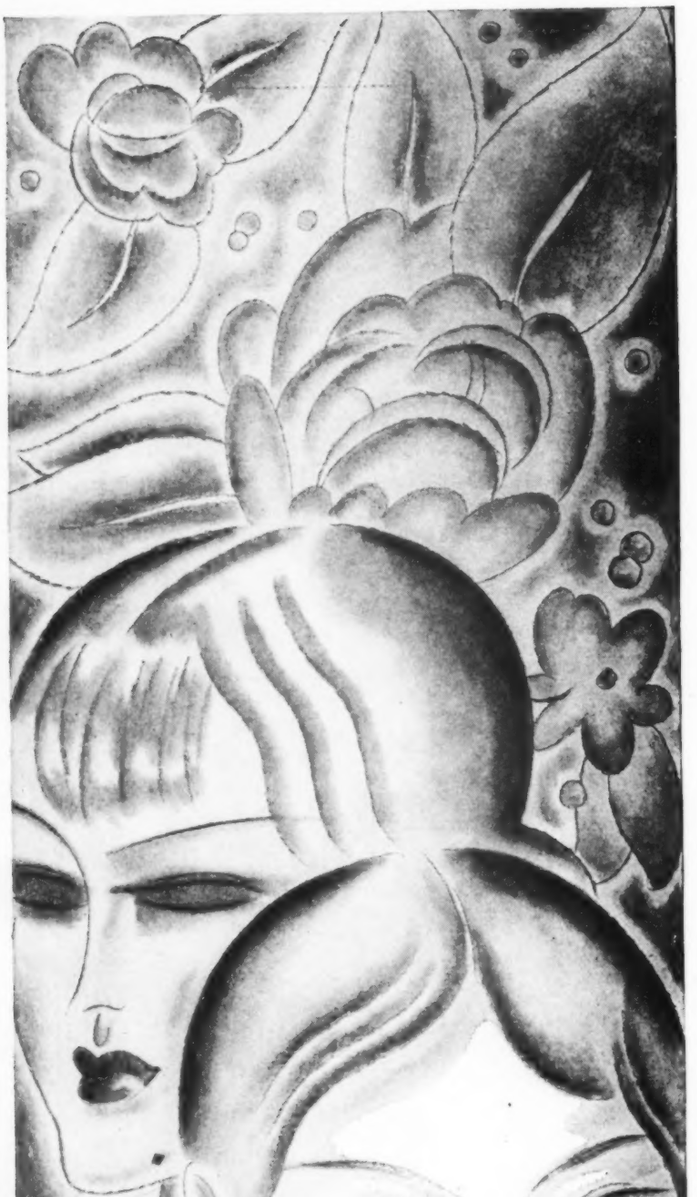
"But are the shades right with your beautiful new French dresses?'

"Perfect! I don't know how the Vici people know in advance, but they always do."

VICI kid

REG. U.S. PAT. OFF.

ROBERT H. FOERDERER, INC., PHILADELPHIA *Selling Agents:* LUCIUS BEEBE & SONS, INC., BOSTON



I prefer your beauty salons because you place **CLEANLINESS** *and* **TECHNIQUE** *above anything else*

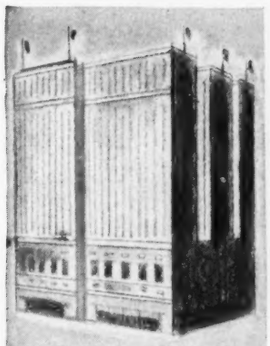
Pauline Frederick

Pauline Frederick

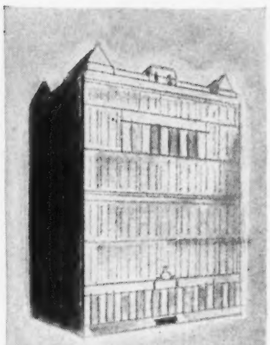
"As you know, any star who is reported to be attractive as well as talented, brings upon herself an inhuman fate. She must *always* look her best. It has therefore been of importance to me to know what constitutes real value in the personal service one obtains in Beauty Salons. Terminal gives exactly that, *real value*. Your experts seem to sink their own personalities and find their clients'. They know that immaculate cleanliness and artistic work are more important to patrons than anything else. That is why I patronize Terminal in New York, Detroit, Chicago or Cincinnati, or wherever else I play that you have your Salons."

* * *

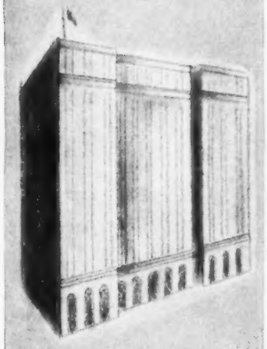
NOTE—Whether you require a Facial or a Wave, Hair Treatment or a Manicure you will always find intelligent understanding of your needs at these Beauty Salons. A Facial here may be a simple cleansing or a positive paradise of restful treatment to the tired muscles and nerves. The Arts of Waving and Hair Coloring are perfectly understood and applied with the greatest skill. And as for Manicure, your nails become cameos of beauty. "It is nice to know", as travelers often say, "that one can receive Terminal treatments in so many cities that one visits."



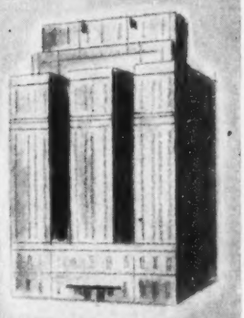
THE PALMER HOUSE
Chicago



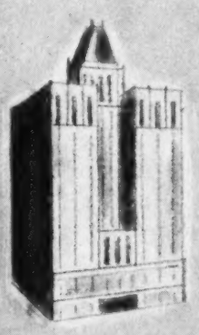
BOOK-CADILLAC HOTEL
Detroit



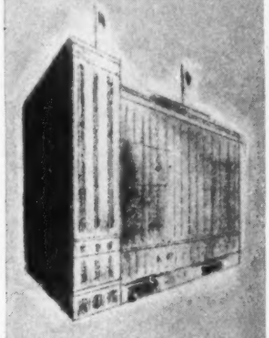
HOTEL GIBSON
Cincinnati



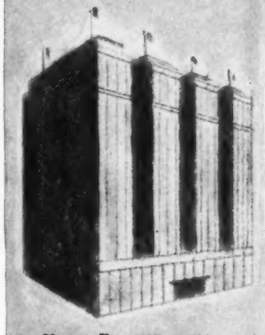
WM. PENN HOTEL
Pittsburgh



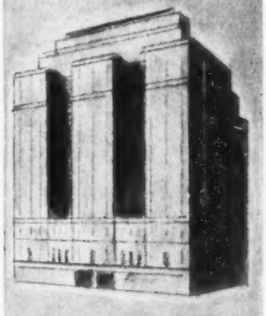
LORD BALTIMORE HOTEL
Baltimore



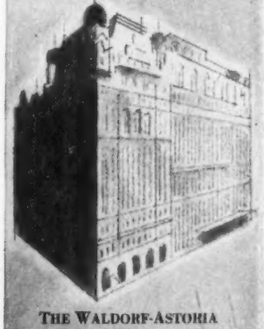
NEW BISMARCK HOTEL
Chicago



HOTEL PENNSYLVANIA
New York City



HOTEL ROOSEVELT
New York City

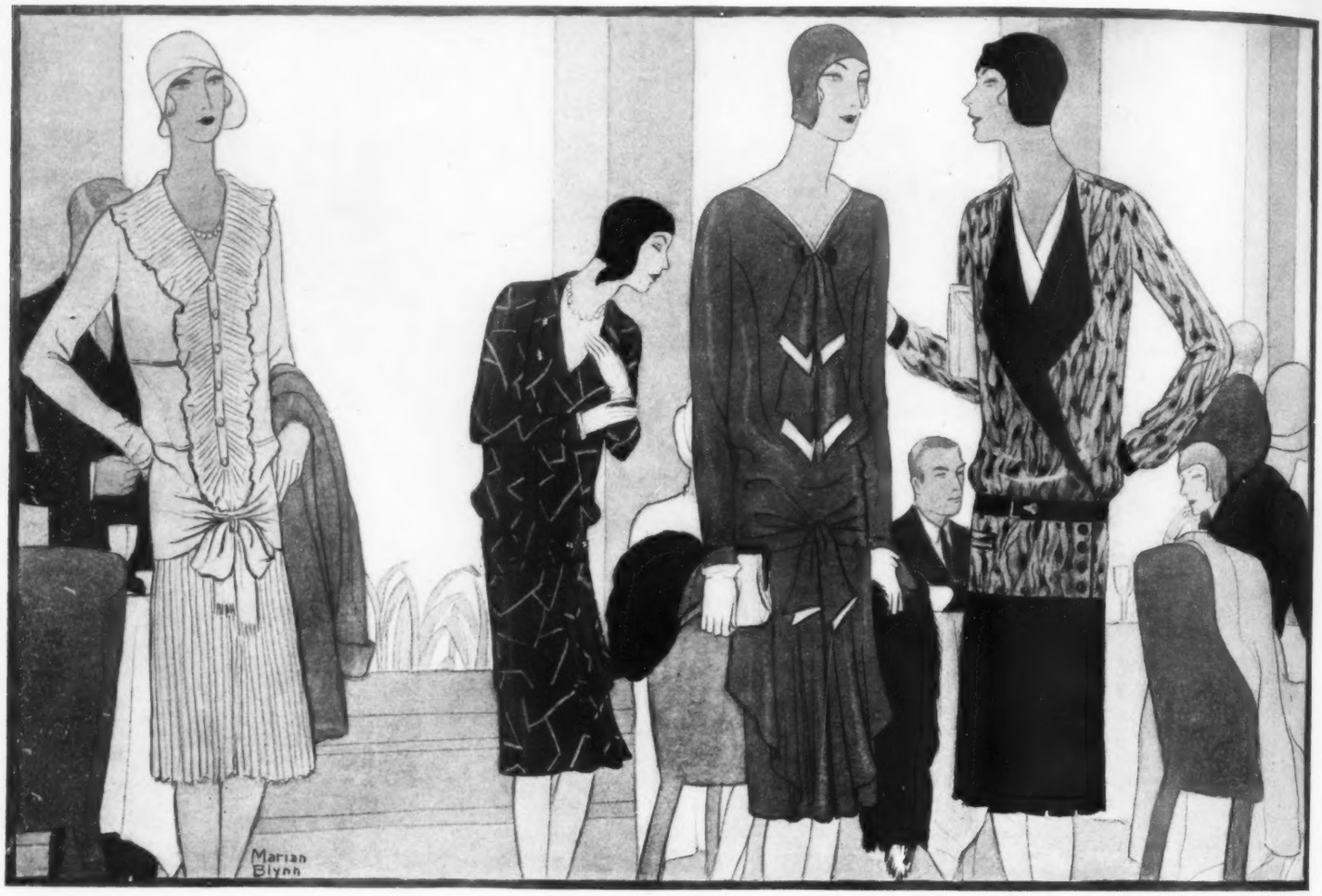


THE WALDORF-ASTORIA
New York City

TERMINAL

Beauty Salons

LOCATED IN SOME OF AMERICA'S MOST DISTINGUISHED HOTELS, WHERE THE NEW WALDORF CREAMS AND POWDERS ARE EXCLUSIVELY AVAILABLE



Déjà

Inspired by

PAQUIN — BERTHE
JANE REGNY
CHANEL — VIONNET

All Models

$39.50

Upper illustration, left to right

BERTHE *inspired this two-piece frock with fine pleated skirt and jabot. Of crepe precieux in Callot rose, navy, royal blue, red, beige, gray and aquamarine green.*

CHANEL *inspired this youthful daytime frock of heavy printed crepe. In navy, black or red with white.*

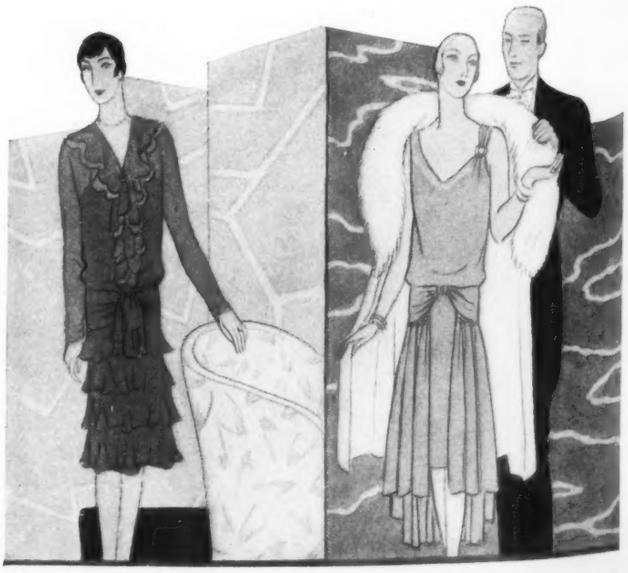
After VIONNET *is this flat crepe frock which uses contrasting color in its jabot of pointed tabs, for the tie-belt and at the cuffs. In chevron blue, chimney red, artichoke green, beige and black.*

From JANE REGNY *is this smart two piece dress of heavy printed crepe, with box-pleated skirt, and jaunty coat-blouse. In combinations of green, brown, rust and navy, also black and red.*

Lower illustration, left to right

Inspired by CHANEL *is this chiffon frock with charming tiered skirt and two toned jabot and collar. In Lido blue, black, prairie grass green, beige, prelate purple and Sudan brown.*

From PAQUIN *is this lovely evening gown of heavy georgette whose skirt fullness is applied in smart gathered panels. In opaque blue, Callot rose, chartreuse, banana and black.*



For further information address

A. J. SANVILLE, DÉJÀ, INC., 550 7th Ave., NEW YORK—*In Canada,* DÉJÀ, Sommer Bldg., MONTREAL

CHALLENGE GRAY DAYS..WITH A DURO-GLOSS

There's something brave in the flash of color against a drab, gray world. There's something gay in the smart, trim figure of youth in a bright-hued Duro Gloss...For Duro Gloss Gray Day Coats combine both style and color in a garment essentially practical. Neatly belted at the hips, turn-over collar framing the face, these very modern raincoats have joined the March of Fashion...Choose the color which suits you best, and challenge Gray Days with a Duro Gloss.

Duro Gloss

"GRAY DAY" COATS

J. C. HAARTZ CO. - NEW HAVEN - CONN.

No. 830 B. Very smart, this Lingerie Plastique model of silk milanese and lace! Adjustable ribbon shoulder straps. Snap fastening bloomers. For afternoon or general street wear.

Afternoon Ensemble of rayon lace—*Courtesy of Joseph.* Hat and negligee of rayon velvet—*Courtesy of Kurzman.*

No. 869 B. Exquisite—this Lingerie Plastique model of Paris pink lace over fine net. Six detachable garters simplify laundering. For evening or negligee wear.

Negligee of transparent rayon velvet—*Courtesy of Kurzman.*

Utterly new and utterly smart Lingerie Plastique

wherein one sheer boneless garment molds the figure to the correct silhouette

Not a corset—Lingerie Plastique! Not lingerie—not the ordinary one-piece garment that does away with girdle, vest, panties and brassiere!

Far more than that!

Lingerie Plastique has been created with one high purpose—*line*—freedom

Line that takes merely so much silk and lace and fabric and creates a true restraining garment . . .

Line created by master-designers who know the art of figure molding and control . . . designers who take in whole inches where restraint is necessary . . . allow for fullness in the pursuit of a lovely, gracious curve.

All this without stays and harsh elastics—*just soft cloth and a concentration on line that will persuade the figure into new lines of beauty.*

Vogue Says:—

"Do make a point of being properly corseted as the snugly molded hipline requires a firm, trim foundation."

And Paris Substantiates It:—

"Corsets must have sufficient height above the waist line to mold the body in correct lines for princess and other beltless silhouettes."

Bon Ton

Lingerie Plastique

created to meet the needs of the modern woman—the modern figure

No. 870 B. Created of silk milanese . . . in three colors—beige, black and pink. Six detachable garters for easy laundering. With the smart lowcut back—perfect for evening wear.

Evening Gown of rayon lace. *Courtesy of Kurzman.*

No. 415 B. A charming Lingerie Plastique girdle of striped rayon jersey. Pantie of milanese edged with lace. Ideal for sportswear.
No. 616. Uplift bandeau in matching jersey and milanese.

Sports Ensemble of knitted rayon boucle and hat—*Courtesy of Kurzman.* Sports Shoes—*Courtesy of Delman.*

Smart shops everywhere have the new Bon Ton Lingerie Plastique—in the corset or lingerie department. Arrange for a trial fitting. Slip on your tightest fitted frock over Lingerie Plastique—your figure will be as Fashion demands—*slim curves of natural beauty.* You will look slimmer—*feel* slimmer, younger, more graceful!

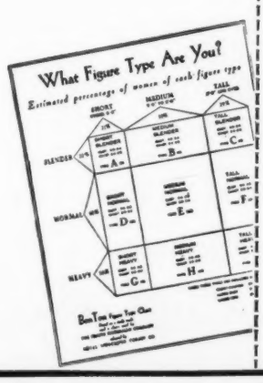
Be sure you get the genuine Lingerie Plastique, marked Bon Ton. There are many charming models both for the slender and the fuller figure . . . in exquisite costume colors . . . sheer fabrics and laces. If your corsetiere or favorite underwear shop does not have Lingerie Plastique, write us, using the coupon below.

Bon Ton has also created a wide variety of molding garments reinforced with boning or with an extra belt to control the diaphragm and hips. The Dualiste with its youthful uplift brassiere and girdle is the perfect molding garment for the woman who prefers firmer restraint. A special feature of Bon Ton Girdles and Step-ins is the skillfully cut higher front—*so very important in correct figure control.* Even more important is the fact that each Bon Ton Molding Garment is designed to suit definite style types—the tall slender woman the short fuller figure, the medium normal.

Bon Ton

Lingerie Plastique

as easily laundered as the underthings it replaces



BON TON ATELIER,
Worcester, Mass.

Please send me your booklet "Uplift your figure—and your spirits," with Figure Type Chart.

Name_____

Street_____

City_____ State_____

My corsetiere_____

Their Graceful Drape adds beauty to the lines of the figure - -

It is not enough that a fabric be *correct* in color and weave, it must possess those qualities which lend themselves to graceful draping and skilful tailoring. It must be consistent with the form and the coloring of the wearer.

No two women have identical lines. No two women can wear the same style to equal advantage. For that reason makers of smart coats select only those fabrics which are most adaptable to a particular type.

It is the unusual draping and cutting qualities as well as their adaptability to every type of garment that make the latest Ram's Head Fabrics the first choice of makers of smart coats for women.

This smart model designed by WM. FISCHMAN, *Inc., illustrates the graceful drape of Ram's Head Broadtwill —a beautiful fabric specially woven for the latest vogue in Spring wear.*

Ram's Head Fabric

AMERICAN WOOLEN COMPANY TRADE MARK REG.

GUARANTEED ALL WOOL

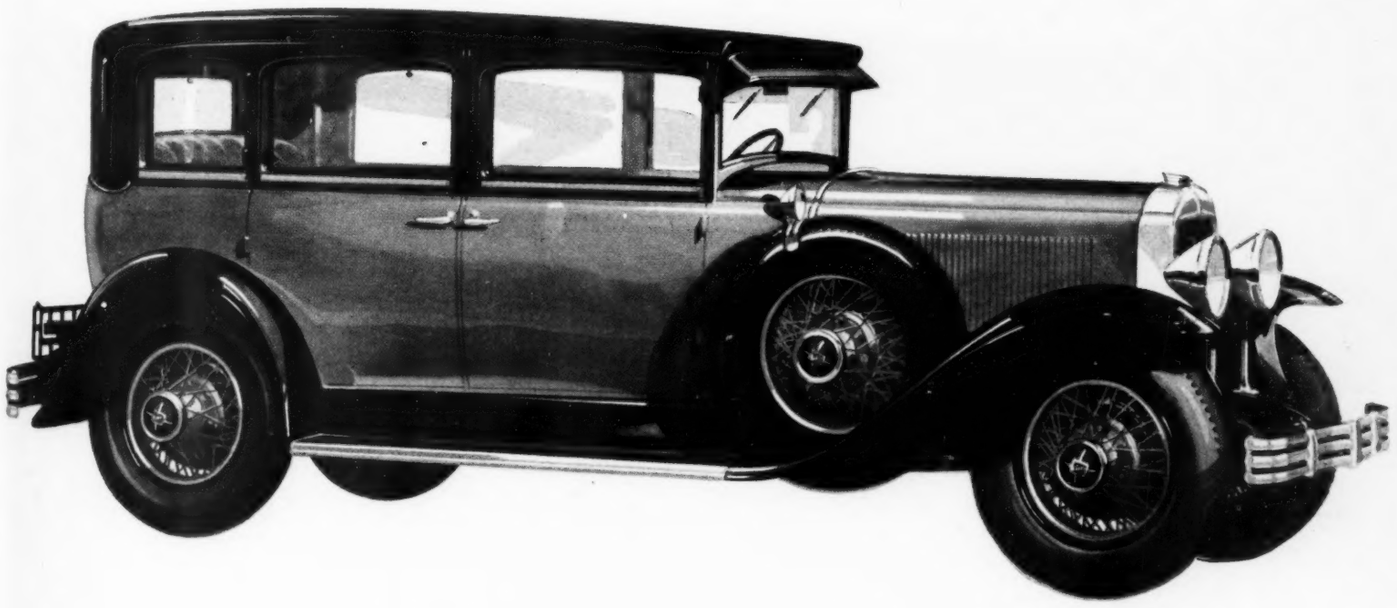
This Label appears only on coats made from guaranteed all-wool fabric

RAM'S HEAD FABRICS offer the widest variety of colors and weaves in the world. Woven only from high-grade wools, each fabric is guaranteed in quality. Whether you select a tweed, a sheer wool or a more luxurious weave, insist on getting the guaranteed Ram's Head cloth. You will find a complete line of the popular fabrics as well as the newer creations—*Kashaigne, Kashalaine, Broadtwill* and *Twill Broadcloth*—now on display at the better shops. Look for the Ram's Head *Guarantee* Label.

American Woolen Company

SELLING AGENCY: AMERICAN WOOLEN COMPANY OF NEW YORK, DEPT. H, 225 FOURTH AVE., NEW YORK CITY

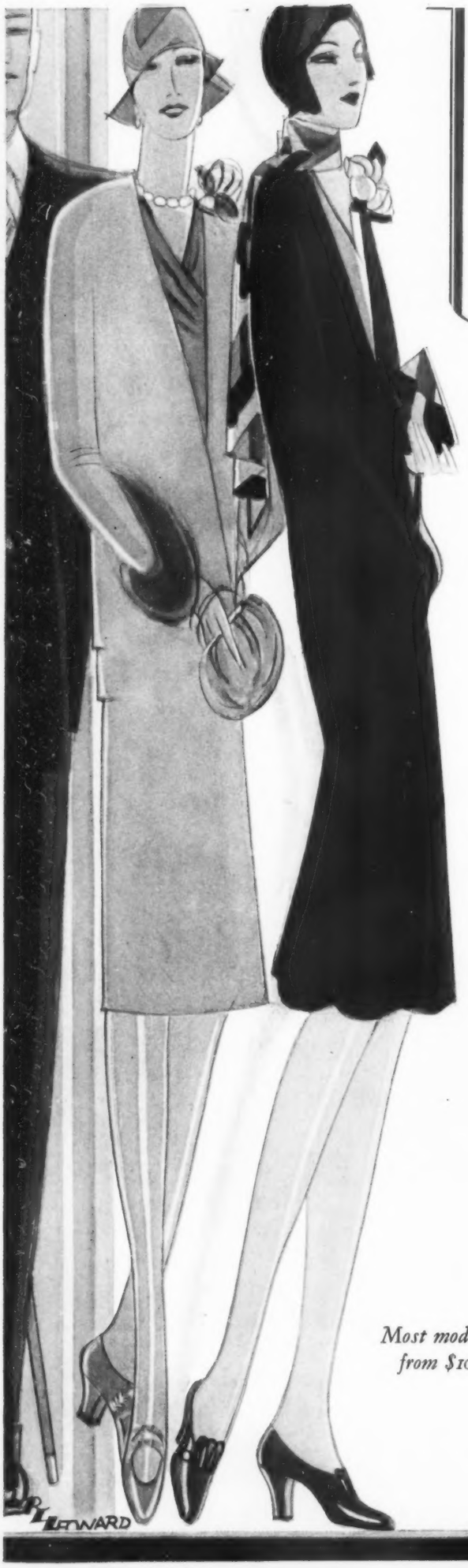
THE *Smartest* PEOPLE DEMAND *Dependability* WITH BEAUTY · · · BUICK OFFERS BOTH !



Like A. A. Milne's king, who liked a "bit of butter to his bread," truly smart men and women demand fine appearance *plus* fine performance in a motor car. ✣ ✣ They know the value of surface things and fundamental things; and they choose Buick because it provides the fullest measure of these two important qualities—beauty *and* dependability.

BUICK

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM



Women who sense

THOSE gifted creatures who *set* the style instead of following it, are drawn unerringly to the new creations in Arch Preserver Shoes.

For in them are found the advance style notes that will distinguish the smartly clad feet of Paris and New York at the height of the season.

Yet with all their beauty of line, the famous Arch Preserver comfort features remain unchanged. This exquisite footwear, that outwardly seems to have been designed for eye appeal alone, is scientifically planned to preserve foot youth.

Although their heels are raised as high as the mode demands, there is no painful sagging of the foot. The arch is supported as definitely as if the foot were flat on the ground. The Arch Preserver arch bridge virtually brings the ground up under the instep, supporting it and preserving its curve of beauty — the chief charm of a shapely foot.

So too with the glove-like contour of vamp and toe. Fashion may dictate these details as she pleases, yet

THE MANHATTAN—*Beige suede quarter, with marron glace kid vamp and trim.*

THE JOAN—*Vamp of ivory genuine watersnake; Lido sand kid quarter; beige kid trim.*

THE SARATOGA—*Sports oxford of sunburn calf, with trotteur tan calf trim.*

THE ASTRAL—*Patent leather; smart two-strap buckle; dull kid trim.*

Most models priced from $10 to $15

THE
ARCH PRESERVER
SHOE

the coming Modes

in these new Arch Preserver Shoes the foot does not suffer a particle. All danger of strain is eliminated by the metatarsal support; all discomfort from crowding and pinching, by the flat inner sole.

Even the method of fitting the shoe helps to make it possible for any woman to wear the style she prefers with perfect foot freedom. The Arch Preserver Shoe is measured to your foot from heel to ball the same as if it were custom-made for your foot alone.

The style smartness that every fashion-wise woman demands plus the comfort that is indispensable in this age of breathless activity — that is the combination of qualities offered by the Arch Preserver Shoe. Is it surprising that the best dressed and most intelligent women in America are selecting it to complete their ensembles for every occasion?

Let us send you reproductions of the new Arch Preserver styles that have just come out of the Selby studios in Paris and New York and also the booklet telling the complete Arch Preserver story of smartness and comfort. Mail the coupon now.

THE ALPHA—*Beige kid gored tongue pump. Almora kid trim and tongue.*

THE RAMADA—*French beige kid with marron glace kid trim.*

THE APEX—*Marron glace kid with brown genuine lizard underlays.*

THE CRESTWOOD—*Beige calf vamp and quarter; mocha bisque lizard calf trim and tongue.*

ARCH PRESERVER SHOE
REG. U.S. PAT. OFFICE
"KEEPS THE FOOT WELL"

Look for trade-mark on sole and lining. None genuine without it. Sold by 2000 dealers. All sizes. All widths. AAAA to E. Made for women, juniors and misses by only The Selby Shoe Co., Portsmouth, Ohio. For men and boys by only E. T. Wright & Co., Inc., Rockland, Mass.

Supports where support is needed — bends where the foot bends

© 1929 The Selby Shoe Co.

THE SELBY SHOE COMPANY
160 Seventh St., Portsmouth, Ohio.

Please send me, postpaid, your new booklet, No. V-60 "Style and Comfort in Every Step", and advance pictures of Paris Shoe Styles for Spring.

Name.....

Address.....

City.....State.....

Are you modern on the surface and "old style" underneath? Is your frock cut after Vionnet and your lingerie after Victoria? If you're wearing three garments when one Singlette will beautifully serve instead, you're really nearer Victoria's time than the present! But you can step right into the smartest part of the 20th Century by stepping into a Singlette! Style 9778, illustrated, has a snug inner girdle to which garters may be attached. Good stores will show you other styles: $5. to $15.

VAN RAALTE *Singlettes and Silk Stockings*

There's a new beauty available in Van Raalte Silk Stockings!..A beauty that sings from little square heel to gaily lined garter hems...A beauty that sweeps from trim, slim ankle to shapely knee ... A beauty Van Raalte created to make your costume more exquisite... Ready in the "ensemble colors" decreed at Palm Beach and so smart for Spring. The new Paris clock is pictured. Other clocked Stockings: $2, $3.50, $4.50. If you can't find the styles you want, write VanRaalte, 295 Fifth Ave., N.Y.

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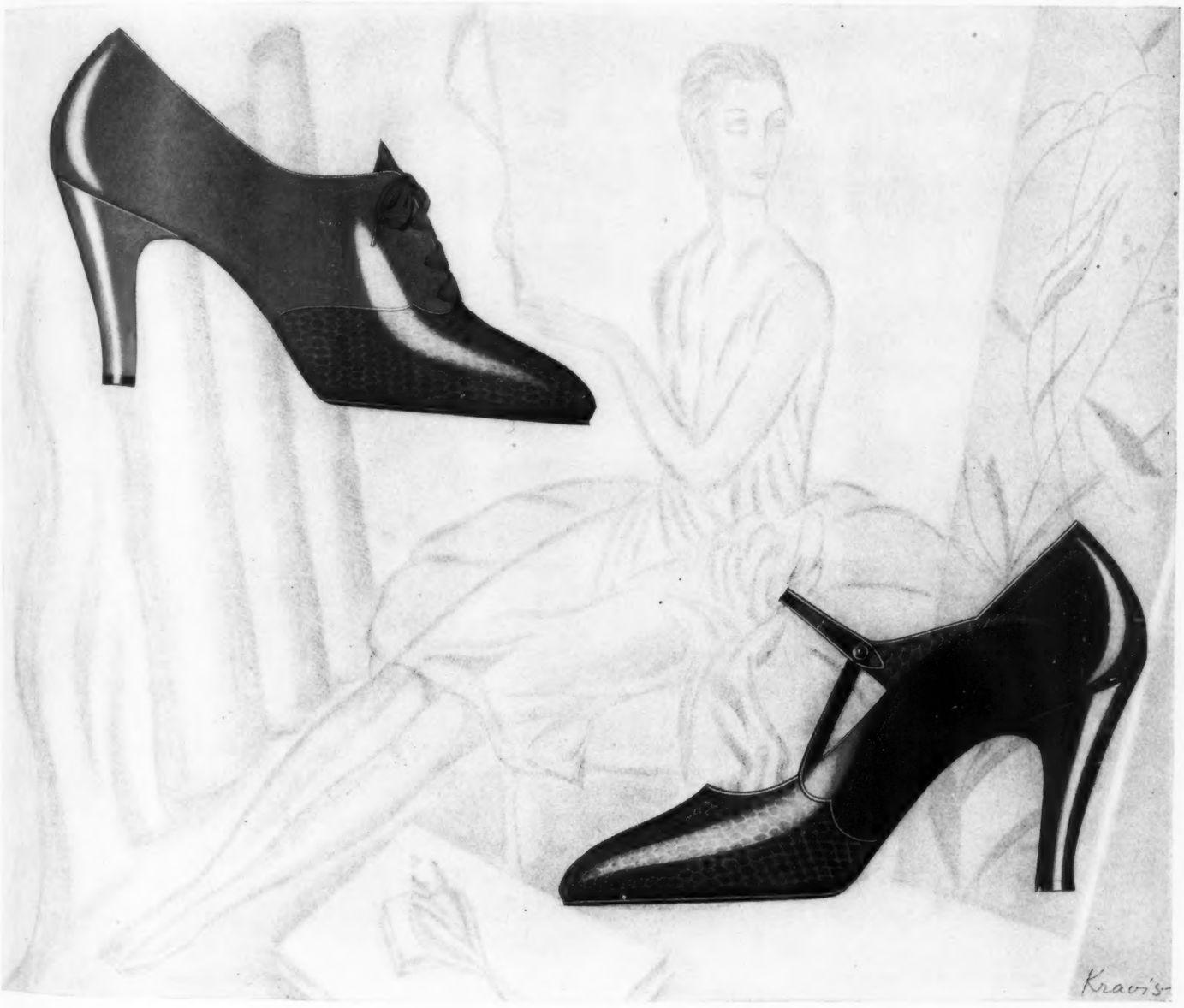
WALK-OVER

510 FIFTH AVENUE

Paris—21 Boulevard Des Capucines · London—372 Oxford Street W.



Those smart fashionables who make their annual tour of the resorts have accepted the use of contrasting leathers...lizard and kidskin, for instance... for their between-seasons footwear. And when the shoes are Walk-Over, piped with contrasting leathers and with high aristocratic arches, they are chic indeed..."Advance Models—De Luxe Footwear by Walk-Over Fifth Avenue" shows many other correct shoe models for Spring. Mailed free upon request.

AT LEFT . . . an oxford of genuine brown lizard combined with burnt-copper kid. Piped attractively with gold kid. Comes also in black with pipings of gray kid . . . . . Priced at $16.50

AT RIGHT . . . aristocratic high arches mark this shoe of black-frost kid with genuine black lizard vamp and trimmings. Pipings of silver kid. Comes also in beige shades. . . . . Priced at $16.50

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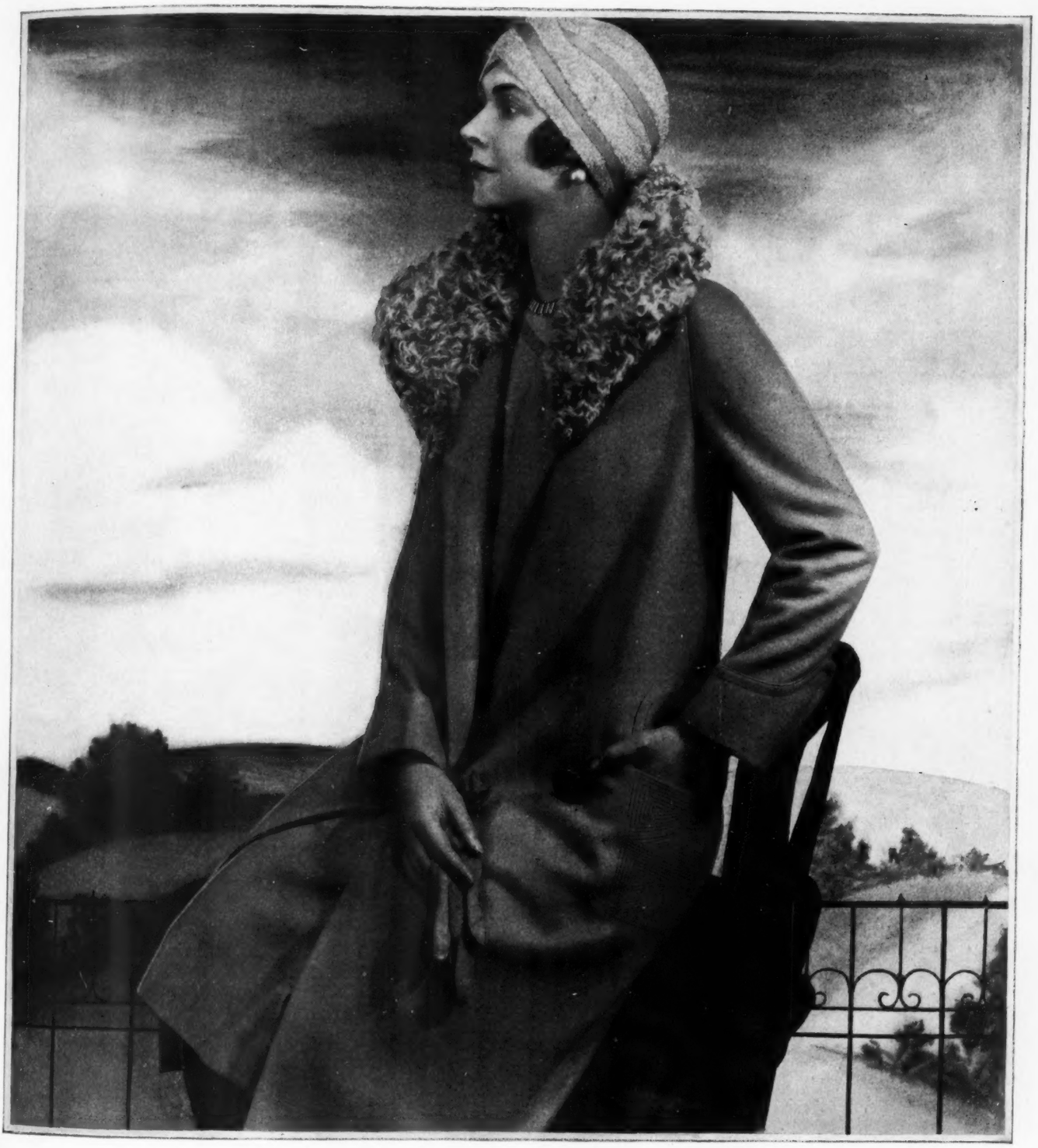

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FOR years Truhu has set the highest standard of washability in silks. For years women have rejoiced to find that these lovely fabrics emerge from the suds with not the slightest damage in color.

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Debley coats are all especially designed for the well-dressed Miss or Junior Miss. They are sold at moderate prices, by the leading shops listed on this page. If a convenient store is not included write for further information to

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Left—Model 149. A straight-line little coat with smart slender silhouette is developed in soft kashmir. This chic coat is trimmed at the back and sides with fine inside tucks and has a shawl collar of dyed squirrel.

Center—Model 150. This ensemble—so youthful and so smart for spring, and sponsored freely by Paris—combines a two-piece dress of gay printed crepe with a simple yet interesting coat of fine kashmir trimmed with seaming and new patch pockets. The dress has a pleated skirt and piped blouse which is tied up in front by a soft bow.

Right—Model 151. A youthful coat of fine kashmir attains chic by inserts of satin which combine with inside tucks to achieve slender lines. Collared in flat caracul in pouch shape.

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Mallinson's Early American Prints

It is with justifiable pride that the house of Mallinson presents to the women of America its latest creations in the art of printed silk designing: "EARLY AMERICAN PRINTS."

Highlights of interest, both historical and biographical, depicting early American life, heroism and progress, are combined in a series of designs and color harmonies, the originality and beauty of which are beyond description. They are printed on Pussy Willow, Indestructible Chiffon Voile and Vagabond Crepe.

For the Spring and Summer seasons of 1929, the "EARLY AMERICAN PRINTS" will express the last word in fashion.

When buying by the yard insist on seeing the name MALLINSON on the selvage. When buying garments ready to wear be assured they are made of MALLINSON'S silks.

H. R. MALLINSON & CO., Inc.
FIFTH AVENUE at 31st STREET
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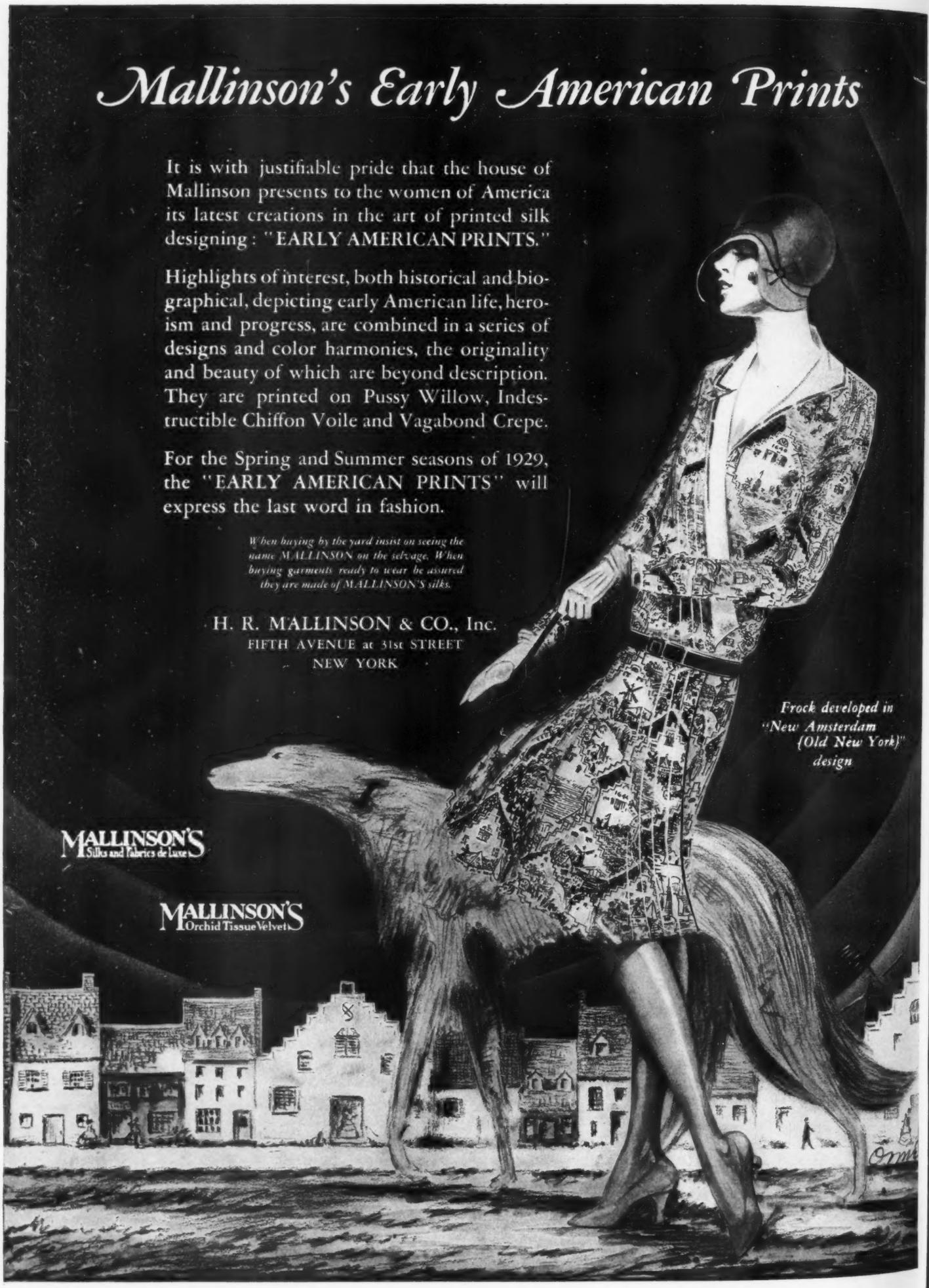

Frock developed in "New Amsterdam (Old New York)" design

MALLINSON'S
Silks and Fabrics de Luxe

MALLINSON'S
Orchid Tissue Velvets

YOUNGER --- more beautiful, in a few minutes a day!

Now quickly end every ageing, disfiguring blemish — by this amazing new home method

THE MOST beautiful and fashionable women of New York daily throng the great CHARLES OF THE RITZ beauty salons at the Ritz-Carlton, the Plaza and other exclusive hotels. That is why they have no fear of ageing lines, coarse pores, sagging skin, blemishes and a muddy complexion. CHARLES' unique treatments with magic speed clear and tone the skin, bring back flower-petal freshness, softness and smoothness. And now CHARLES' secret preparations are for the first time obtainable at leading department stores and druggists. Now you can give yourself his miracle-working salon treatments in your own boudoir. Surprisingly the new CHARLES OF THE RITZ toilet preparations are not expensive. Visit your favorite shop today and ask to see these lovely new beauty creations. They are *different*, far better and quicker acting than any you have ever used. Purchase just *one* and try it tonight. You will be amazed at the improvement it makes with even the first treatment. A few minutes a day will keep your complexion fresh, unlined, charmingly youthful. And send for CHARLES' fascinating beauty book, *The Four Secrets of Youthful Beauty*. Simply mail the Request Slip below. If you wish special information, check the slip for CHARLES' personal advice.

End Lines and Wrinkles Quickly This Way

YOU will be amazed at the wonderful youthifying improvement you can make in a short time with this famous salon treatment. The best time to use it is before and during the bath, since then the pores are open and absorb more thoroughly. Before the bath cleanse the face and neck with *Lemon Cleansing Cream Ritz*. Remove, then wipe with *Skin Tonic Ritz* and then pat with this. Finally apply *Skin and Tissue Builder Ritz* and add *Anti-Wrinkle Cream Ritz* over deep lines and crows-feet. Keep creams on during bath, afterwards remove and pat with *Skin Tonic Ritz*.

You may use the same treatment at night and keep the creams on all night. The four preparations are sold separately. Their total cost is only $6.25. *Lemon Cleansing Cream Ritz*, $1.25. *Skin Tonic Ritz*, $1.50. *Skin and Tissue Builder Ritz*, $1.50. *Anti-Wrinkle Cream Ritz*, $2.

Coarse, Enlarged Pores Reduce and Smooth Out

THIS marvelous treatment quickly reduces large unsightly pores and brings satin-like smoothness. You can now use it at home at small cost.

The best time for the treatment is before and during the bath. First cleanse with *Lemon Cleansing Cream Ritz*. Remove, then wash with *Skin Tonic Ritz* and next pat the face with the Skin Tonic. Finally apply *Pore Paste Ritz* and keep this on during the bath. Afterwards remove and pat briskly with *Skin Tonic Ritz*.

The same treatment may be used at night and the Pore Paste left on all night for quicker results. In morning wash with *Skin Tonic Ritz*, then pat briskly with it.

The necessary preparations are sold separately and the total cost is only $4.25. *Lemon Cleansing Cream Ritz*, $1.25. *Skin Tonic Ritz*, $1.50. *Pore Paste Ritz*. $1.50.

Blemishes and Eruptions Vanish by This Method

CLEANSE skin with *Cold Cream Ritz*. Remove, wash with *Skin Tonic Ritz*, then pat with this. Apply *Acne Cream Ritz* and leave 15 minutes or all night. In morning wash with *Skin Tonic Ritz*. Then use *Acne Lotion Ritz* as foundation.

The preparations are sold separately, total cost only $6.75. *Cold Cream Ritz*, $1. *Skin Tonic Ritz*, $1.50. *Acne Cream Ritz*, $2. *Acne Lotion Ritz*, $2.25.

Dry, Thin, Brittle Hair Can Be Quickly Overcome

EVERY night rub into the scalp *Tonic Ritz for Dry Hair*. In the morning apply *Brilliantine Ritz* (liquid or solid). Every 2 weeks use *Tar Shampoo Ritz*.

The preparations are sold separately, the total cost being only $4. *Tonic Ritz for Dry Hair*, $2. *Brilliantine Ritz*, $1. *Tar Shampoo Ritz*, $1. If you have dandruff use *Dandruff Lotion Ritz, No. 1*, $2. at night in addition.

Note: If unable to get at store, order direct. Address CHARLES OF THE RITZ, Suite 230G, Ritz-Carlton Hotel, New York.

Charles of the Ritz

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Salons: New York—RITZ-CARLTON HOTEL · RITZ-TOWER · PLAZA HOTEL · BARCLAY HOTEL · GLADSTONE HOTEL · PARK CHAMBERS · *Atlantic City*—RITZ-CARLTON HOTEL · *Boston*—RITZ-CARLTON HOTEL

CHARLES OF THE RITZ, SUITE 230G, RITZ-CARLTON HOTEL, NEW YORK CITY

Please send me your Book, *The Four Secrets of Youthful Beauty*, and advise treatment for: ☐ Thin, Brittle Hair, ☐ Dandruff, ☐ Face Lines, ☐ Skin pouches, ☐ Eruptions, ☐ Enlarged pores, ☐ Dry Skin, ☐ Oily Skin, ☐ Red, rough hands.

*Name*_____ *Address*_____

*City*_____ *State*_____

THE LELONG COPY FROM CARSON PIRIE SCOTT. THE JEWELS BY C. D. PEACOCK

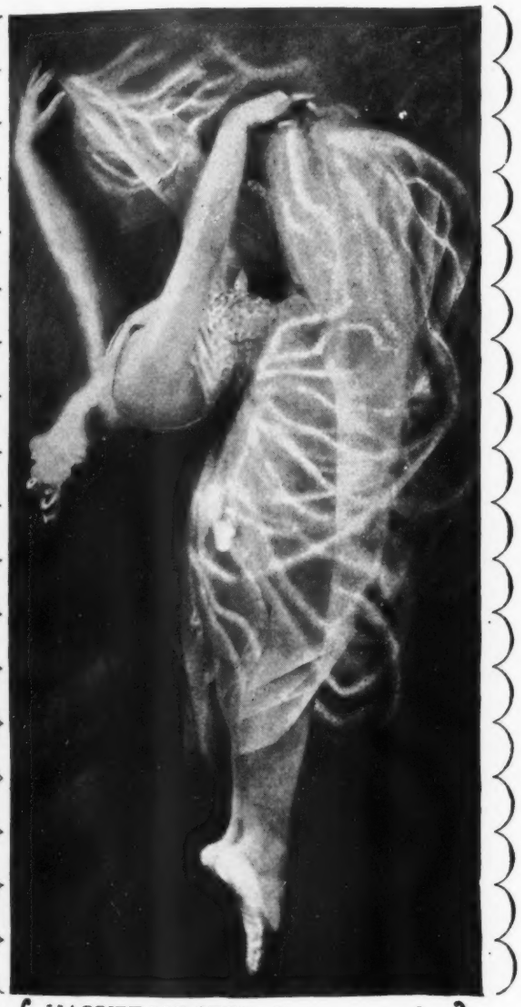
GAGE

Hats

A SOPHISTICATED *daytime ensemble in black and white. The suit: a Lelong version in crêpe marocain, with scarf-collar of galyak. The bracelet and earrings: of seed pearls. The hat:* **MATINÉE** *by Gage—of bakou, the incomparable new linen-textured straw.*

The Newest Fabrics

of Spiderweb Fineness are made of Tubize



HARRIET HOCTOR, danseuse recently featured by Florenz Ziegfeld

From Paris, comes the call for even sheerer more delicate gossamer fabrics and Tubize responds as the ideal thread from which to make them. Woven by artisans in our own American mills, these lovely creations are made into the gayest gowns, gorgeous scarfs, dainty underwear and all the intimate things which make up the wardrobe of the American girl of fashion.

Strength in each tiny filament of the thread is essential to obtain the spiderweb fineness now so in vogue. Herein lies the secret of the popularity of Tubize for it is stronger by more than ten percent than rayons or other similar yarns.

You can economize by selecting Tubize-made fabrics for this added strength in the material itself will mean longer wear in spite of frequent tubbings. Ask in the leading stores and specialty shops for fabrics of Tubize. They are sold in the piece or made up in the lovely creations you need to complete your wardrobe.

To be sure to get genuine Tubize-made fabrics, look for the word Tubize written in these Japanese-like letters on the labels or tickets.

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Reg. U. S. Pat. Off.

Brand YARN Made in U. S. A.

TUBIZE ARTIFICIAL SILK CO. OF AMERICA : Sales Office, 303 Fifth Avenue, N. Y. C. · Philadelphia, Pa. · Hopewell, Va.

You can sail for Paris . . . WITH VOGUE

© Condé Nast Publications, Inc.

NOT many of us have the luck to sail for Paris to buy our spring clothes. But never mind! We can all be chic as Paris . . . heaven be praised! We can read Vogue.

Vogue lives in Paris . . . its French editors and artists go about everywhere . . . in the pages of Vogue every other Thursday you see Paris through the cleverest, the most experienced eyes in the world.

Vogue has the entrée to the great couturiers . . . lunches with the smart world at the Ritz . . . goes to the great fashion-setting balls . . . flits, sketch-book in hand, to the races . . . motors to Biarritz, Cannes, Antibes . . . spends the season at the Lido in the fashionable nothing-much . . . and into the pages of the magazine go all that is seen of modes, manners, and entertaining . . . the news of the continental smart world.

Sometimes Vogue flies 'cross-Channel to London for the court season, or for those country clothes so inimitably worn by British sportswomen. Vogue, for instance, recently selected at Nora Compton's this white jersey suit (lower left) with modernist stripes of shaded green . . . it is also good in beige for mid-season resorts. At Chanel's next day, Vogue picked the heavy beige jersey suit and brown-and-beige coat worn by the girl in the trap. What the well-dressed piccaninny will wear on a limited income is included free. When you go to Aiken this season, you can take with you the very modes worn now at smart continental resorts . . . if you read Vogue.

So sign the coupon below for a two-year trip abroad with Vogue . . . for only $8! It will add to your chic and add to your charm . . . and intelligently used it will actually save you money! How often have we told you that the gown you buy and never wear is the really expensive gown? We've been crying that truth in the wilderness for nearly twenty years!

2 years of Vogue $8

a special offer

52 issues

Ordinarily, Vogue costs $6 a year . . . 2 years $12. Now as a special offer, you can get *two years for $8* . . . 52 issues . . . a saving of $4, or one-third the usual price. This $4 is only your first, and smallest saving. Every dollar you invest in Vogue's early, authentic fashion information will save you $100.

Sign, tear off and mail the coupon now

VOGUE, Graybar Building, New York City

☐ Enclosed find $8.00 for which send me **TWO YEARS** (52 issues) of Vogue beginning at once.

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ARITHMETIC

Bought singly, 52 copies at 35c each cost $18.20 . . . subscribed to at regular annual rate of $6.00, they cost $12.00 . . . through this Special Offer you get them for $8.00 . . . or a second year for only $2.00 more than the regular one-year price. Sign the coupon now.

New Coats and Ensembles

The touch of fine fashion and the art of perfect fit insure you lasting satisfaction

Consider this. You can put on a WEE WOMEN garment fully assured that it will fit your figure —immediately. *That is a superior feature worth thinking about.* The fashions are the creations of the great Parisian stylists—the fabrics and furs the most select and exclusive for Spring.

The best shops in your city are now showing the latest WEE WOMEN ideas. *Shall we send you a folder of new styles?*

Wee Women
REG. U.S. PAT. OFF.
COATS AND SUITS FOR LITTLE LADIES

1372 BROADWAY [*Sadowsky Building*] NEW YORK

Made in Montreal, Canada by SMITH-COPPELMAN CO.

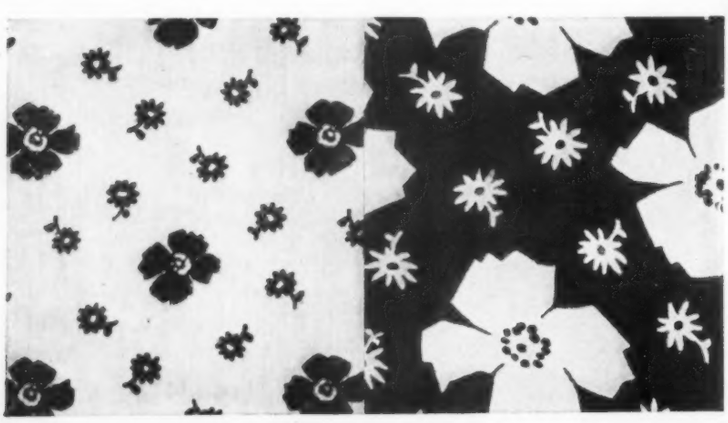
Cotton and linen cut to fashion's newest line belong in the smart spring wardrobe

Good style, to last, must be nonchalant. Smart clothes, to stay smart, must be worn with a certain jauntiness that is as charming as it is comfortable. . . . A frock of Everfast cotton or linen, cut on the new spring lines, is fashionable and comfortable. And it stays smart. Though worn and washed countless times throughout the season, there need be no fear that the freshness of its colors will fade.

Light colors for light days. Deeper colors for dark days. There is a variety of glorious new prints and clear, plain shades among the Everfast Fabrics for spring! The textures of the materials are perfect —so supple, so pliant, they can be fashioned easily to any of the new patterns. Everfast materials are the new light-weight Piques, both printed and plain, Plain and Printed Linens, Printed Handkerchief Linens, Printed Eponge, Ginghams, etc.

A nationally known guarantee is back of every yard of Everfast material. It guarantees every color fast to sunlight, washing, everything. Every yard of genuine Everfast carries the name "Everfast" on the selvage.

Leading stores sell these materials. Some stores also carry ready-made frocks for women and children of Everfast. We are glad to supply the names of Everfast dealers. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Avenue, New York.



This smart sports ensemble combines a sleeveless dress of Everfast Printed Handkerchief Linen and hip-length cardigan of Everfast Printed Linen in an identical print, the pattern larger and color reversed. The dress has the new low back, the slight blouse in front and flared skirt. At left, actual reproductions of the materials.

THE GENUINE
Everfast
REG. U.S. PAT. OFF.
Fabrics

Calavo

SOLVES THE AGE-OLD PROBLEM

of "something *new* to serve"

THERE'S something delightfully *different* about this delicious salad fruit. Its distinctive, indescribable taste, and the smartness of the dishes to which it so readily adapts itself have won Calavo the reputation of being "The Aristocrat of Salad Fruits."

On that next occasion when your table requires "something different" try the Calavo. The fruit is readily suited to many convenient uses. You may serve it as an hors d'oeuvre, on toast, as a cocktail or in many delicious salad combinations. Calavos make a most delectable flavoring for ice cream too!

Recommended by Dietitians

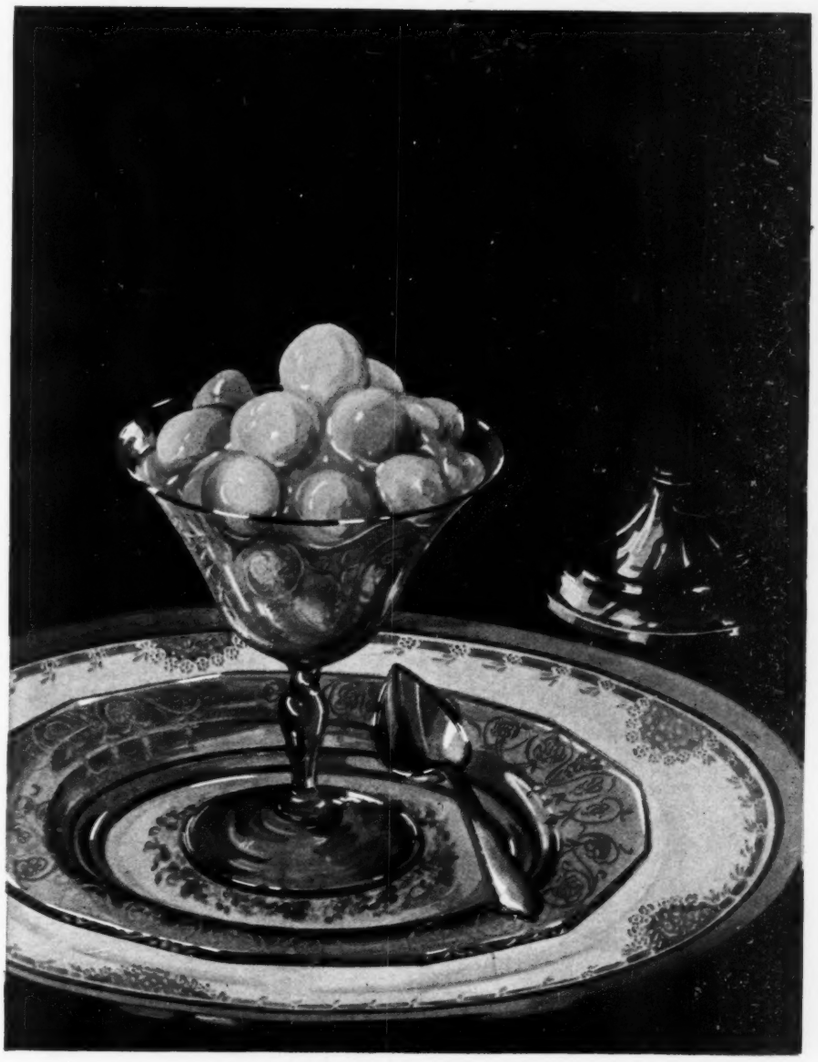
In this day of dietetic science the Calavo occupies an important place. Its nutritive value is twice that of any other fresh fruit. Also, Calavos are high in vitamins, mineral salts and oil content... a commendable feature that is lacking in many foods.

Order from your Grocer

Any high class grocer can supply you. Make sure, however that the name Calavo is stamped directly on the skin. This "branding" process is your guarantee that each Calavo you purchase is pre-tested for quality by the Calavo Growers of California... the non-profit, cooperative association of growers who produce them in California.

Recipe Cards *Free!*

That you may know the very latest ways to serve Calavos, we've prepared a neatly bound packet of daintily illustrated recipe cards to fit your regular file. Each recipe is the favorite of a famous connoisseur. Mail coupon at right... we'll send this packet to you free.



CALAVO COCKTAIL

Peel a large Calavo and cut with ball cutter, or cut in cubes. To three cups of the cut Calavo, add one and one-half cups diced celery. To one-half cup mayonnaise add three tablespoons cream, two tablespoons tomato catsup and one tablespoon lemon juice. Flavor with six drops tabasco sauce and add one-fourth teaspoon salt. Place the Calavo and celery mixture in the cocktail glasses and pour a small amount of dressing over each cocktail. Chill before serving. Serves six.

(Recipe for Stuffed Calavo Half shell will be found in the recipe packet.)

CALAVO

The Aristocrat (CALAVO) *of Salad Fruits*

CALAVO GROWERS OF CALIFORNIA, Dept. 102, 4803 Everett Avenue, Los Angeles, California.
Send me FREE packet of CALAVO recipe cards.

Name_____

Address_____

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Look for the name "Calavo" stamped directly on each individual fruit

Pierce-Arrow turns another page

and inaugurates A NEW STRAIGHT EIGHT

Arriving at the psychological moment—when a modernly beautiful creation was really needed in the fine car field—the new straight eight by Pierce-Arrow scores a triumph even greater, if possible, than that of its most illustrious predecessors.

Pierce-Arrow believes that bulk and conflicting lines have too long prevailed among fine motor cars—that size no longer serves as an excuse for the ungraceful, the unwieldy.

The contention is borne out convincingly by the new straight eight—an ultramodern creation which delightfully departs from all stodgy tradition.

Not a smaller car, this latest Pierce-Arrow, but one that has vigor, grace, spirit! A beautiful silhouette against the most distinguished of backgrounds . . . *the first automobile of a new fine car era!*

Reproduced from a painting which has hung in the Pierce-Arrow Board-room since 1912. A full decade earlier, Pierce-Arrow had established its fame as America's Finest Motor Car.

PIERCE

in fine car history

Today's Pierce-Arrow by Adolph Treidler who, in 1912, painted the illustration shown on the opposite page... the same artist, the same scene, the same make of car, seventeen years later.

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125 Horsepower Engine • 85 Miles per Hour • 133-inch and 143-inch Wheel Bases • 59½-inch Rear Tread • 72-inch Overall Height • Ample Head-room • Wide Doors • Pierce-Arrow Coachwork • Non-shatterable Glass • Fender or Bracket Headlamps optional without extra charge.

FROM $2775 TO $8200, AT BUFFALO

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Pierce-Arrow mechanical detail embraces every device of proved character known to the engineering of fine motor cars

ARROW

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So does your motor, no matter what its type or age . . and that's why leading oil companies are adding Ethyl anti-knock fluid to their good gasoline to form *Ethyl Gasoline,* the "cream" of motor fuels.

Ethyl Gasoline, on sale throughout the United States and Canada, was developed by General Motors Research Laboratories. It improves the performance of any automobile; it's *essential* to the new "high compression" cars which are now making their appearance.

If you have not yet tried it, fill your tank today. Take a ride with Ethyl . . . and just hear your engine purr.

Knocks out that "knock"

ETHYL GASOLINE CORPORATION

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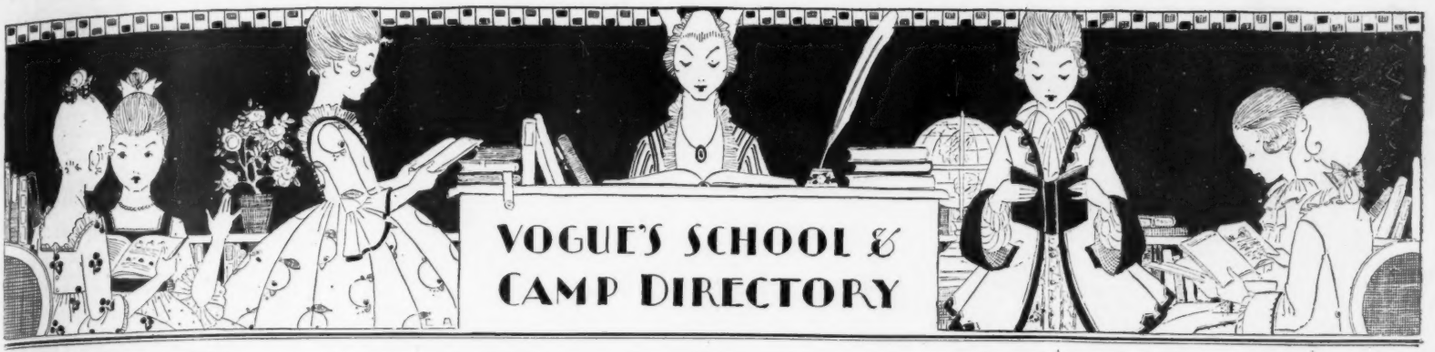
ETHYL GASOLINE



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If at any time you feel the need of more complete information regarding schools, VOGUE will help you without obligation. State full details when writing.
THE CONDÉ NAST EDUCATIONAL BUREAU

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So many girls want business careers nowadays.

No business will employ a girl without experience, yet how is she to get experience unless someone will employ her? And yet so few girls have any definite idea what business wants and will pay a beginner to do . . . so few are trained.

The answer is, a secretarial training course.

Armed with the ability to take fast dictation, get out cleanly-typed letters, handle office situations with intelligence and tact, a girl can get a foothold in business without delay.

And being a secretary is a lady's position, too.

Nothing is a better foundation for a business career than being secretary to an able officer of a powerful concern. From the vantage point of her desk, a clever woman can get a birdseye view of business in general, and of her own concern in particular. She can choose what she eventually wants to go in for, and work towards that end.

Good secretarial schools want students of brains and breeding, preferably college-educated. They bid for them by advertising in these very pages. If you want a business career, why not investigate what they have to offer? Or, if you wish, you may write to our education bureau, identifying yourself as a reader of Vogue, for more extended information . . . given, of course, without charge.

The Condé Nast Educational Bureau
1928 Graybar Bldg., Lexington at 43rd, New York City

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The Condé Nast Educational Bureau was instituted to help solve school problems. If you require special information, your letter of inquiry will receive careful and interested attention.

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Founded by Mrs. Russell Sage. Liberal Arts, Secretarial Work, Household Economics and Nursing. B. A. and B. S. degrees.
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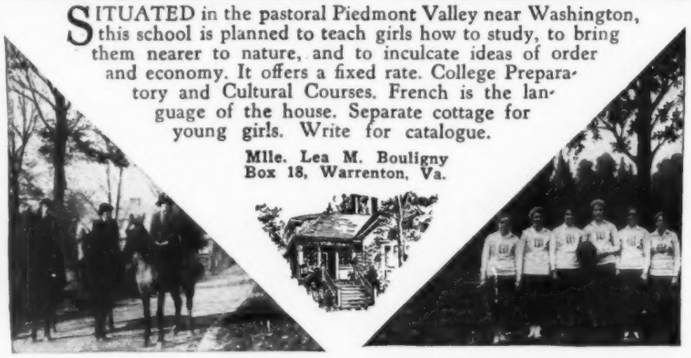

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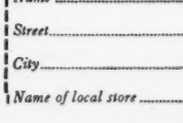

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VOGUE has already noted the fashion for veneering walls with split straw, which was started by the modern interior decorator, Jean Frank. It is considered the last thing in "modernism," though actually something like it was known in the eighteenth century, when it was the fashion to make small pictures of straw marquetry. Heretofore, covering walls with split straw was an extremely expensive process, but a new version has been brought out by Nicole Groult, 29 rue d'Anjou. In this case, the split straw has been pasted on heavy paper, instead of on huge squares of "compo" board, as originally used by Mr. Frank, and this paper creates a very successful illusion of straw applied directly to the wall. It can be had in a variety of colours, such as natural straw colour, grey, green, and several shades of brown. It is well to warn those who can not picture this material in their imaginations, that it is not in the least like Japanese grass-cloth or anything of the kind heretofore made; instead, it has an extremely glassy surface and gives the effect of sunlight through falling rain. Though very modern in effect, it could be used in any room where there is no other modern note, and it is especially good for rooms where there is little sun, because of the brilliant quality that it gives the walls.

ANOTHER new material is machine-embroidered linen, from the Maison Boiceau, 70 rue Pierre-Charron. It can be used for wall coverings, curtains, upholstery, and table-cloths and is characterized by large, widely spaced designs in contrasting colours embroidered in machine-stitching on backgrounds of heavy, beautifully tinted linen. For example, on a Nile-green linen is embroidered a night-blooming cereus in white; or, on a coral-pink linen, a huge conventionalized rose in pale blue; and, on a beige-pink linen, an all-over design of small flowers in beige, brown, and terra-cotta. These are only a few of the lovely combinations that can be made, and the linen is so wide that it allows the possibility of making very large luncheon cloths that are

(Continued on page 32k)

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A unique
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GOWNS_COATS
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THE POPULAR
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11 BOULd MALESHERBES
(NEAR MADELEINE) PARIS

camille roger
6, rue de la paix, paris

HIGHWAYS *and* BUYWAYS *of* PARIS

(Continued from page 32j)

particularly attractive for outdoor dining-rooms and loggias. One of these cloths was in blue, embroidered with huge white flowers. The napkins matched and, when folded, repeated a single white flower from the large design.

THIS column seldom fails to mention some examples of twentieth-century decoration seen in Paris, because these things are now so much in evidence that the eye not only becomes accustomed to them, but is trained to watch for them at every turn. Au Printemps has some bridge tables and chairs in the modern furniture department, which are very smart and practical and suggest themselves for sun rooms and terraces. The tables are lacquered in various colours, and the chairs have polished metal frames of graceful shape, with seats and backs of chintz or leather.

IN the same department, I discovered a new kind of sofa, or divan, which is made of a succession of velvet-covered hassocks about three feet square and the height of a chair. These are placed side by side, with a piece of movable lacquered furniture at each end to complete the couch. This piece of furniture is about one and one-half feet wide and is designed to be used partly as a bookcase and partly as a cupboard. Lamps and other objects can be placed on top. Using several hassocks to form a sofa allows one to regulate the length according to the proportions of the room and to arrange them at right angles in the corner of a room—in other words, to form a sofa that turns the corner.

IT has always been my contention that the only thing lacking in comfort in the present-day automobile is the space for carrying luggage. When several people are touring for any length of time, there is not sufficient space for their clothes in the average trunk suspended at the rear end, and extra bags underfoot in a car are a nuisance. Therefore, I was delighted to see at the recent motor show in Paris some very helpful and intelligent suggestions offered by some of the best luggage makers. The best of these were shown by the Innovation Trunk Company, which had taken every conceivable phase of the problem into consideration and offered some very ingenious novelties. Among these were two miniature wardrobe trunks to be attached to the forward part of the running-board, where spare wheels are sometimes carried. The trunks are water-proof, of course, and can be detached easily at the end of a day's journey.

THE little shops of Paris have endless charm. The other day, I went into Schreiber's, 356 rue Saint-Honoré, where the windows had been inviting me for some time. This shop proved even better than it promised, for here was every imaginable object in tortoise-shell. The selection of small pocket combs was adequate to any kind of hair or hair-cut, and the countless little boxes for rouge, powder, lipstick, pills, scented tablets, and similar small necessities which every woman carries in her bag, would answer any need. The shop offers a perfect assortment of tortoise-shell fittings for all practical uses.

THERE comes a time in every man's life when he wants a good beefsteak and when nothing else will suffice. When this happens to you in Paris, you may be interested to know that you can have as good a beefsteak or mutton-chop as anywhere in the world at Dagorno's, 190 avenue Jean-Jaurès, near the slaughter-house in the east end of town. In addition, you can start the meal with a *pâté de la maison,* have fried onions with the beefsteak, and a bottle of the best red wine, and finish up with a salad that only a Frenchman can make, and cheese that is just ripe enough.

CURIOUSLY, Americans in Paris are always longing for American food, which, of course, is difficult to find, since real American food is not greatly appreciated by the French. However, there is an excellent little American restaurant called Shevlin's, 77 rue des Petits-Champs, where such dishes as creamed chipped beef, hamburger steak, cornbread, fried chicken, and, of course, hot cakes and waffles are to be had.

The SHOPS of VOGUE in PARIS

Rose Valois
modes
18 rue royale paris

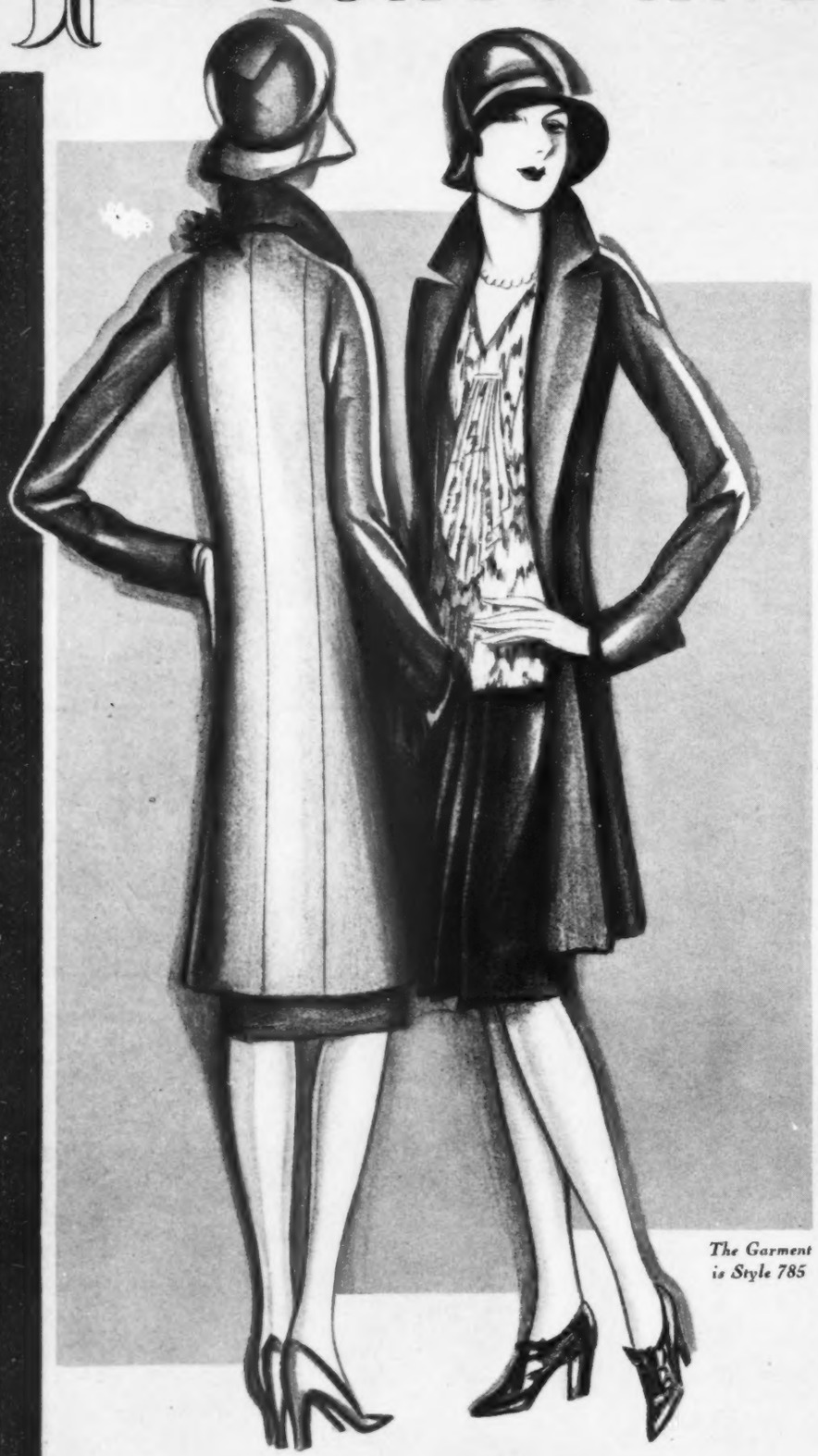
BLANCHE LEBOUVIER
(marie-louise)
COUTURE
3.rue Boudreau.3
PARIS

271 RUE St-HONORE-PARIS
FAIRYLAND
NO BRANCH IN AMERICA
VICHY-BUENOS-AIRES-HAVANA
COUTURIER FOR CHILDREN AND YOUNG GIRLS

GERMAINE GUÉRIN

PARIS
243, Rue St-Honoré

Printzess
COATS AND SUITS



The Garment is Style 785

Smart - -
from every angle

The new Printzess Garments for spring embody the *dernier cri* of the mode. There is supreme style in every chic silhouette, in every clever manipulation of fabric and in every interesting detail of finish. Try on a Printzess Coat and you will find it as becoming as it is smart. Also "Printzess Petites" for the shorter figure — "Printzess Travelures" for sport wear — Printzess Suits and new Ensembles. Ask for these by name at the leading store in your locality. Be sure to look for the label! The Printz-Biederman Company, Cleveland. New York.

Many prominent merchants are featuring Printzess Week this season.

Printzess
DESIGNED AND TAILORED BY
Printz

DISTINCTION IN DRESS SINCE 1893

Built to serve you faithfully and well for many thousands of miles

The new Ford is a remarkably fine car for one that costs so little. It is simple in design, constructed of the finest materials, and built with unusual accuracy.

These are the reasons it performs so wonderfully. These are also the reasons its service requirements are so few and the up-keep cost so low.

An example of the simplicity of Ford manufacturing methods is shown in the engine lubrication system. It is reliable and effective in action, yet so carefully made that it requires practically no service attention. There is, in fact, only one thing for you to do, but that is a very important thing . . . *watch the oil!* Keep enough oil in the oil pan so that the indicator rod never registers below low (L) and change the oil regularly every 500 miles.

If the oil level is allowed to fall below low, the supply becomes insufficient to oil all parts as they should be oiled. The oil also loses its lubrication properties more rapidly because it is used faster.

In addition to having the engine oil changed, you will also find that it pays to have the chassis lubricated every 500 miles. Every 2000 miles the distributor cam should be cleaned and given a light film of vaseline. At 5000 miles, the lubricant in the differential and transmission should be drained, the housings flushed and new lubricant added.

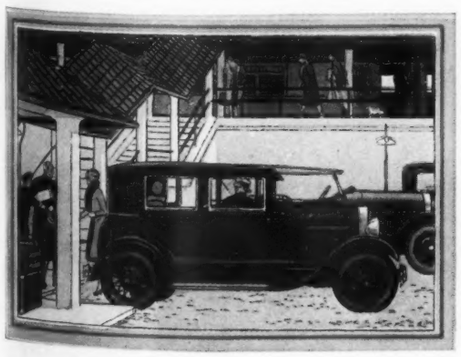
The oiling and greasing of an automobile is so important and means so much to economical, satisfactory performance that it ought not to be neglected or delegated to inexperienced hands.

Ford

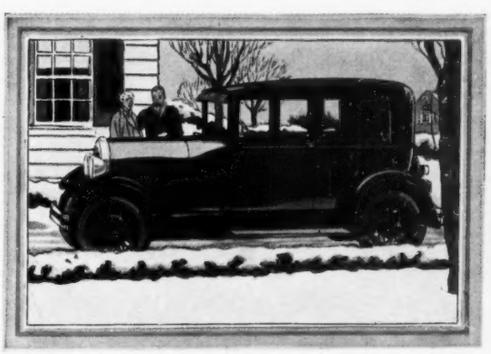
Ford Motor Company
Detroit, Michigan

When you consider that each piston moves up and down at the rate of 1300 times a minute when you are traveling at only thirty miles an hour, you can see the need of complete and proper lubrication. And the piston is only one of many moving parts in the engine!

Ford dealers are the most competent to handle the lubrication requirements of the new Ford. They know what oil and grease are best and they have special equipment to do a thorough job at a fair price.



Long, low and fleet are the lines and strikingly beautiful the colors of this new Fordor Sedan. Distinguished, too, by a richness of finish and appointment unusual in a low-price car. Five people can ride in comfort in the new Fordor Sedan because of the wide seats and generous room in both front and rear compartments.



All the features of the new Ford are brought to you in this Tudor Sedan. Beautiful lines and colors . . . 55 to 65 miles an hour . . . quick acceleration . . smoothness at all speeds. . . . fully enclosed, silent six-brake system . . . Houdaille shock absorbers . . . Triplex shatter-proof windshield . . . reliability and low cost of up-keep.

Crown Brand Rayon Yarns

BRINGING NEW DRAMA INTO DRESS FABRICS

IT IS a dramatic moment when scissors first cut into a shimmering brocade, a feathery exotic-hued chiffon or other rich, colorful, very new fabrics woven of CROWN Brand Rayon Yarn. . . . Perhaps the shears are handled by an internationally known Paris couturier, whose inspired moulding of the supple rayon material will influence fashion for months and years to come! They may be manipulated by the skilled designer of an American house, whose excellently tailored sports clothes, coats and ensembles are successes worn by smartest women in New York, Chicago, San Francisco. Or the clever hands of a woman who fashions her own charming frocks may hold the scissors that cut this new cloth!

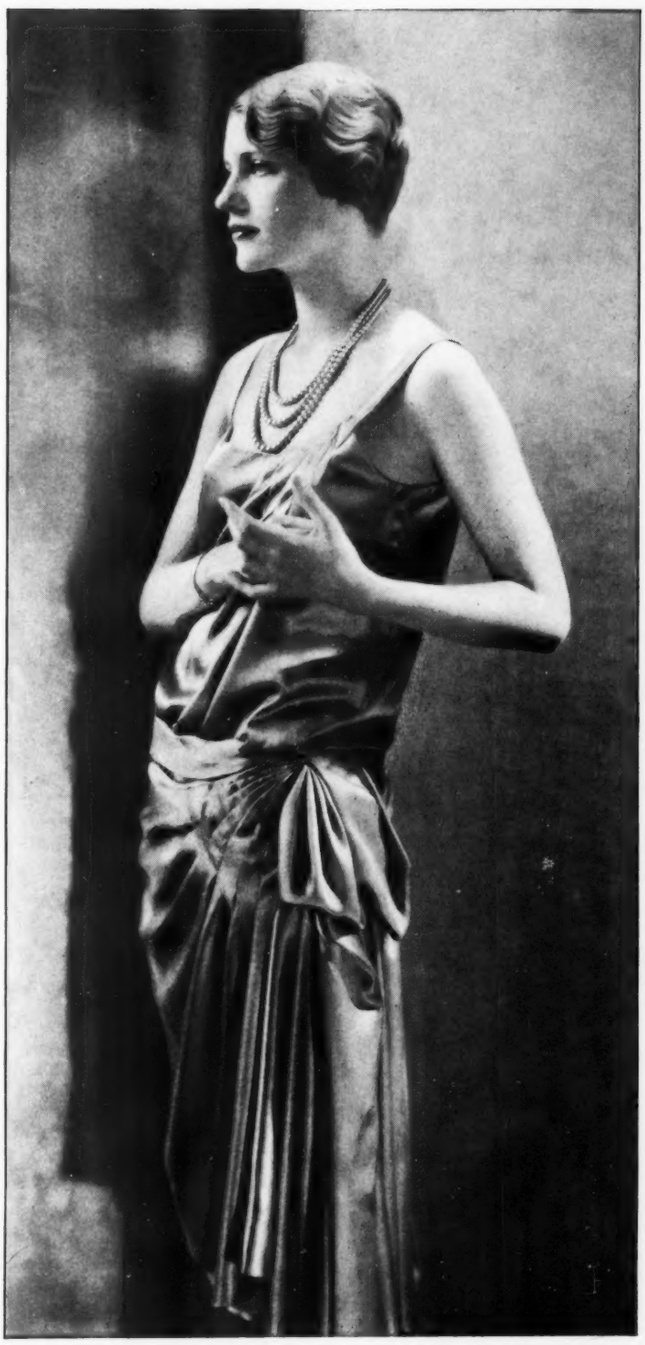
Newest fabrics for spring and summer of 1929 have an exciting modern loveliness, made possible by the rayon yarns used in them. Crown Brand Yarns are responsible for textures formerly undreamed of; colors that glitter with gay promises or that have fascinating dull subtle tones; patterns that express the romance of yesterday, the mystery of tomorrow. These thrilling materials will play important roles in the drama of the mode. . . . Naturally the beauty, the quality, the serviceableness of any fabric made of rayon or containing rayon depend on the yarns of which it is woven. . . . Crown Brand Rayon Yarns are made by The Viscose Company, the concern that brought the rayon business to America in 1911; today, the world's largest producer of rayon yarns. Crown Yarns have been outstanding for their quality and diversity. They are smooth, even, fine. They dye fast, wash well, wear handsomely. The Viscose Company is noted for scientific achievements in perfecting yarns that establish rayon as the truly expressive fabric of these times.

New highly specialized Crown Brand Yarns are being developed constantly. They inspire many successful new dress fabrics. They make much of the newest rayon underwear and hosiery, numbers of new drapery fabrics and household textiles

MADE OF CROWN Rayon BRAND Yarns

Many manufacturers are so proud of the results obtained with Crown Brand Rayon that they are using this Crown on their label to identify their garments. We restrict the use of the Crown to high-type textiles and well-styled, quality merchandise. When you find it, you are assured of lasting merit. The Viscose Company, 171 Madison Ave., New York City.

"I warn women *when they have gowns fitted*" *says a famous* MODISTE



Sanitary protection can make for embarrassment if the lines of a gown reveal awkward bulkiness beneath . . This new way solves a difficult question

MANY a smart costume has failed in its effect; many a perfect evening has been ruined because of certain outstanding flaws in grooming. Women who have been aware of awkward bulkiness in sanitary protection now welcome the Improved Kotex, which is so rounded and tapered at the ends that it fits with an entirely new security. Now there is no break in the lines of a costume, no need for unhappy self-consciousness.

Kotex deodorizes completely*

And another hindrance to fastidious grooming is finally removed; Kotex deodorizes thoroughly and safely — by a patented process*. Greater softness of texture; marvelous absorbency; instant disposability; the fact that you can adjust the layers of the filler—these things are of great importance for comfort and good health. Cellucotton absorbent wadding, which fills Kotex, actually takes up 16 times its own weight in moisture. That is 5 times more than cotton itself. Kotex scientists have tried every new way to achieve perfection in a sanitary pad. Improved Kotex is the result of their research.

Buy a box . . . 45c for twelve . . . at any drug, dry goods or department store. Also available in vending cabinets of rest-rooms by West Disinfecting Co.

Deodorizes . . .
and 4 other important features:

1–***Softer gauze*** ends chafing; pliable filler absorbs as no other substance can;

2–***Corners are rounded*** and tapered; no evidence of sanitary protection under any gown;

3–***Deodorizes*** – safely, thoroughly, by a new and exclusive patented process;

4–***Adjust it to your needs;*** filler may be made thinner or narrower as required;

and

5–***It is easily disposed of.***

*Kotex is the only sanitary pad that deodorizes by patented process. (Patent No. 1,670,587.)

KOTEX

The New Sanitary Pad which deodorizes

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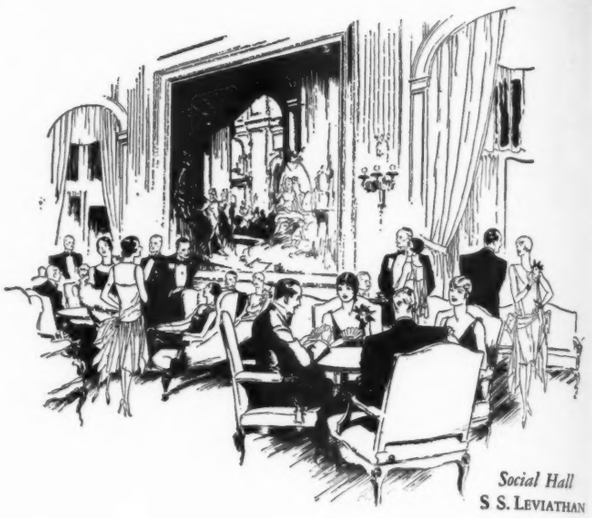
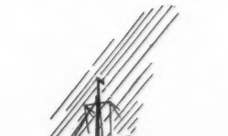


Social Hall
S. S. LEVIATHAN

Those who know select United States Liners



THERE'S one thing certain about most Americans; they know "a good buy" when they see one. Those who economize as a matter of habit, as well as the ones who really could disregard cost, if they wished—they all buy carefully, seriously. They demand *value.*

That's why you find so many Americans going to Europe on their own American ships. They recognize *value.* They want atmosphere, of course. But essential comfort must be there first of all: unquestioned cleanliness; honest Yankee treatment; real service; and the highest standards of living in the world, because Americans are used to them in their own country. They find these standards on American ships. *And in addition,* an atmosphere of luxury and refinement that is unsurpassed on any ocean liner.

For those who want a speedy crossing, at low winter rates, there's the *Leviathan,* the world's largest ship; six days and you're over there. If you prefer a day or two longer at sea, your steamship agent will gladly recommend one of the delightful cabin ships, the *George Washington, America, Republic, President Harding,* or *President Roosevelt.* Many of the travel-wise sail second class, of course, or tourist third cabin, for even greater travel-economy.

Now is the time to select your sailing for the Grand National, which takes place in Liverpool on March 22d. The famous American horse, *Billy Barton,* among others, is slated to run.

AGENTS IN PRINCIPAL CITIES

United States Lines

FORTY-FIVE BROADWAY, NEW YORK CITY

ARIZONA

Douglas

Rancho Manzanita. Guest ranch beautiful. Near border. Every outdoor sport. Swimming, tennis, hunting, golf, fine horses. Paul Davis, Mgr.

CALIFORNIA

Hollywood

Hollywood Plaza Hotel. The most convenient, popular and hospitable hotel in Hollywood. Write for free descriptive booklet.

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Constance Hotel & Apartments. A new fireproof European Plan Hotel of distinction. Conveniently located. Reasonable rates.

Paso Robles Hot Springs

Hotel El Paso de Robles. One of the most charming and comfortable resort hotels in California. Delightful winter climate. A. L. Richmond, Mgr.

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El Encanto Hotel. California's most delightful hotel and bungalows. On the Riviera overlooking sea and mountains. Excellent cuisine. Golf. Riding.

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The Ahwahnee. Open all year. Already world-famous and commanding a superb Yosemite panorama. Rooms $12 up. American Plan.

DISTRICT OF COLUMBIA

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Grace Dodge Hotel. A hotel distinctive for its charm and high standards of service. Located three blocks from the Capitol. Open to men and women.

Wardman Park Hotel. Away from noise and congestion, convenient to down-town. Single rooms with bath $5.00; double rooms—bath $8.00.

The Willard. "The Hotel of the Presidents"—convenient to everything worth while in the Nation's Capital. Homelike atmosphere. Unexcelled cuisine.

FLORIDA

Coral Gables

Casa Loma. Picturesque location. Quiet and homelike atmosphere. All sports. Modern improvements. Write for A. A. A. Road-map.

Daytona

The Osceola-Gramatan and Cottages. The perfect winter home for persons of culture and refinement, adjoining the Daytona golf links. Excellent cuisine.

Melbourne

Hotel Indiatlantic. Direct ocean front. New fireproof resort. Each room with bath. Atmosphere that of an exclusive club. Golf, tennis, swimming.

Miami

The Columbus. "Miami's Finest Bay Front Hotel." Overlooking City Park and Biscayne Bay. Roof Dining-room. Accommodates 500. European plan.

McAllister. Miami's largest modern fireproof Hotel. Overlooking park and Biscayne Bay. European plan. Leonard K. Thomson, Mgr.

Miami Beach

The Nautilus. Modern. Fireproof. Beautifully appointed. Centrally located for golf, tennis, polo. Sun-housekeeping bungalows. Opened January tenth.

Hotel Pancoast. Direct ocean front. Social rendezvous of America's Riviera. Ocean bathing, golf. J. A. Pancoast, Prop., L. B. Sprague, Mgr.

Roney Plaza Hotel. Perfectly appointed. Unexcelled ocean front location. Golf. Thé Dansant. Terrace restaurant. Tempting continental cuisine.

Orlando

The Wyoming. A family resort hotel offering only the best in service and accommodations. American plan. Season early November to late April.

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Monson Hotel and Annex. The ultimate in hospitality. Delightfully situated on waterfront. Redecorated and refurnished. New elevator. Fireproof.

St. Petersburg

Hotel Soreno. On Tampa Bay. Modern. Fireproof. Each room with bath. Four golf courses. Exceptional music. Cuisine and service of the highest order.

The Huntington. "A Resort Hotel of Merit", conveniently located. Miniature Golf. Excellent Cuisine. Music. Paul B. Barnes, Manager.

Vinoy Park Hotel. On beautiful Tampa Bay overlooking Yacht Basin. 375 rooms. Fireproof. Every recreational feature. Clement E. Kennedy, Mgr. Dir.

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New St. Charles. In the heart of the city. Noted for refinement and real service. Always recommended to ladies traveling alone. Reasonable rates.

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Bethel

Bethel Inn. Has all the attractions of an exclusive country club. A winter home for the individual or family seeking rest and recreation.

MASSACHUSETTS

Boston

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

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The Weldon. (Fireproof.) A most delightful place for rest or recreation. Very low winter rates. Booklet. J. T. Seiler, Manager.

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The Hotel Northampton. "A Wiggins Hotel". New. Fireproof. 125 rooms. European plan. Rate $2.50 and upward. On three principal highways. Garage.

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The Jefferson. "Where the world meets St. Louis". An hotel of International Repute. Famous cuisine. New addition now under construction.

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The Hanover Inn. At Dartmouth College. 100 rooms, 60 baths, elevator. New fireproof addition. Excels in all outdoor sports.

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Colton Manor. Atlantic City's newest hotel achievement. Sea water baths. Marine sun deck. From $7. day, American plan; $4. European plan.

Hotel Fredonia. A homelike European plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

NEW MEXICO

Santa Fé

Hacienda de Los Cerros. An all-year resort, two miles from Santa Fé. Horseback riding, fishing, pack and camping trips. Motoring and tennis.

NEW YORK

New York City

Eighteen Gramercy Park South. New residence hotel exclusively for women. Overlooking Park. Helpful service to out-of-town guests. Moderate rates.

Hotel Brevoort. 5th Ave. at 8th St. Quiet and homelike. Large, spacious rooms. Excellent French cuisine of world-wide fame.

Hotel St. James. 109 West Forty-fifth Street, just off Broadway. A hotel of quiet dignity, much favored by women traveling without escort.

The Madison. 15 East 58th St., Hotel and Restaurant. Quiet charm . . distinction . . excellent cuisine . . recommend this hotel to the discriminating.

The Waldorf Astoria. Most famous hotel in the world. No other hotel with a more resplendent record for entertaining distinguished guests.

Syracuse

Hotel Syracuse. Hotel of distinction. Homelike atmosphere. Excellent service. Perfect comfort. 600 outside rooms with bath, servidor, circulating ice water.

NORTH CAROLINA

Asheville

Grove Park Inn. American plan. Absolutely fireproof. Open all year. Finest resort hotel in the world. Golf, tennis, dancing, riding, hunting, etc.

The Manor and Cottages. A charming English Inn—for pleasure and sport—a day or a year—Albert H. Malone, Proprietor.

Pinehurst

Carolina Hotel. The Winter resort of outdoor America. 5 D. J. Ross courses. Unexcelled for golf, sports, social entertainment. Now open.

New Holly Inn. In gorgeous surroundings. All Pinehurst's famous facilities for sport at its disposal. Now open.

Berkshire Hotel. A delightful hotel for the family, with reasonable rates and excellent cuisine. All outdoor sports. Now open.

Sedgefield, Greensboro

Sedgefield Inn. Now open. A delightful mid-south center of social and sporting activity. Golf, riding, tennis and motoring objectives. Booklet.

OHIO

Cincinnati

Hotel Gibson. On Fountain Square. 1,000 rooms with bath. Beautiful Florentine Room, Roof Garden, Ball Room. Unexcelled cuisine. Wire reservations collect.

PENNSYLVANIA

Bethlehem

Hotel Bethlehem. A new hotel, convenient and quiet in location. Luxuriously appointed, well furnished. Excellent cuisine.

Philadelphia

Adelphia Hotel. Nearest everything. Roof Garden. Caters to families. Children half price in all restaurants. Every room with bath. $4 to $5 a person.

The Bellevue-Stratford. Its popularity evidenced by the patronage of the Native Philadelphians of all ages as well as visitors from all parts of the country.

SOUTH CAROLINA

Charleston

Fort Sumter Hotel. Superbly situated on the Battery Terrace overlooking gardens, harbor and Atlantic City. Every room with private bath.

TEXAS

El Paso

Paso del Norte. El Paso's best and largest hotel. All-year golf and other sports, we secure privileges. See interesting Juarez, Mexico.

San Antonio

Gallagher Ranch. Picturesque, ideal climate. 10 thousand acres. Comfortable quarters. Excellent food. Riding & all western recreations. Open all year.

WEST VIRGINIA

White Sulphur Springs

Greenbrier and Cottages. America's famous and most favored all-year resort for sport, luxurious rest and constructive recreation.

BERMUDA

Hamilton

The Hamilton Hotel. Largest, best known in Bermuda. Most centrally located. Entirely fireproof. Attractive rates. G. J. Sherrard, Manager.

Princess Hotel. Directly on the Harbor. Socially discriminating clientele. All recreational features. Symphony Orchestra, Dancing, Concerts.

Paget, West

Glencoe. Delightfully situated on Harbor. Famed for its service, cuisine, and unsurpassed location. Exclusive clientele.

Hotel Inverurie. An ideal winter home for those desiring an atmosphere of refinement. Restricted clientele. Golf on our own course.

ITALY

Merano

Park Hotel. The quiet distinguished hotel. Situated in spacious grounds in the garden quarter. Moderately priced but extremely comfortable.

MEXICO

Mexico City

Hotel Regis. Central location. Caters especially to Americans. Rooms with private bath $3 to $15. Special weekly and monthly rates.

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Cool, Rainless Days all Summer

Make San Francisco your headquarters for trips to Yosemite, Lake Tahoe, Crater Lake, Lassen Peak, Monterey, the Redwood Empire and a score of other delightful vacation spots. Write to Californians Inc., 703 Market St., San Francisco, a public organization with nothing to sell, for free illustrated booklet describing this delightful summer vacationland.

Europe all EXPENSES **$300**

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Cunard supremacy! 7000 satisfied guests! They are our pledge for the happiest summer of your life. Booklet H

STUDENTS TRAVEL CLUB
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37 days EUROPE $295

Leading College Tours

Nearly 3,000 members from 700 colleges and schools in 1928. 200 ALL EXPENSE TOURS. Small groups. 1st Class Hotels. More motor travel.

Send for booklet

College Travel Club
154 Boylston St., Boston

If you plan to build

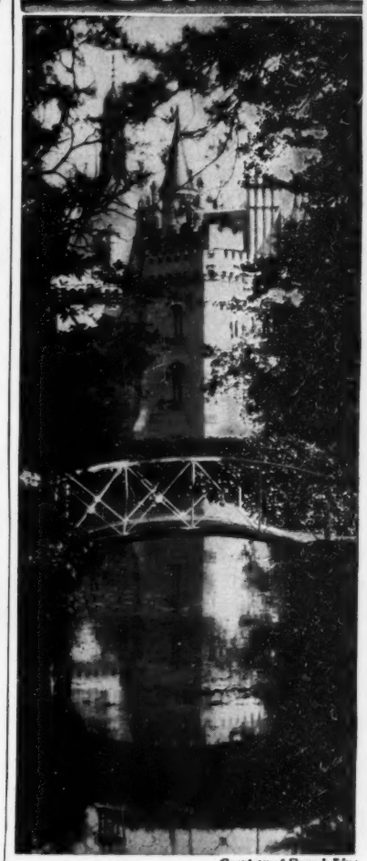
House & Garden has recently published a collection of the loveliest houses that appeared in the last five years of the magazine.

House & Garden's Second Book of Houses

has 192 pages, 600 illustrations . . . a wealth of material that is all practical, all beautiful. $4.20, postpaid.

HOUSE & GARDEN
GREENWICH CONN.

France



Courtesy of French Line

Where February Suns Are Gay and Strong!

To go to France at any time is good. But to go *now* is to avoid the tourist-mob . . . to see it at its lovely, leisured best . . . and at your own . . . to take advantage of its sunshine and its flowers, its smartest beaches at their smartest season.

There's the Côte Basque along the pounding Biscay . . . Biarritz, where the beret came from and the clever photographers go to snap the fashionables . . . St. Jean de Luz, Hendaye for golf . . . and then, across the Pyrenees where you stop for winter sports . . . the Côte d'Or and the Cote d'Azur, strung with resorts so many and so varied that all tastes are met . . . Marseilles, the greatest port in France, clustered about with beaches . . . Cannes, where the international set foregathers . . . Antibes, Juan-les-Pins, Nice, Villefranche, scene of the February naval Battle of the Flowers. Monte Carlo, where the battle is of wits.

Returning . . . there's the lovely, lazy Chateau Country . . . Chinon, where Jean d'Arc saw her King . . . Azay-le-Rideau, tiny but such perfect Renaissance . . . Langeais, pure Gothic and a fort, despite its flowers . . . Villandry of the gardens and the swans . . . Chenonceux, swung gayly out across the Cher . . . Chambord of the double spiral staircase . . . Chaumont where Catherine studied astrology while Diane studied men . . .

Information and literature on request

RAILWAYS OF FRANCE

General Representatives
INTERNATIONAL WAGON-LITS
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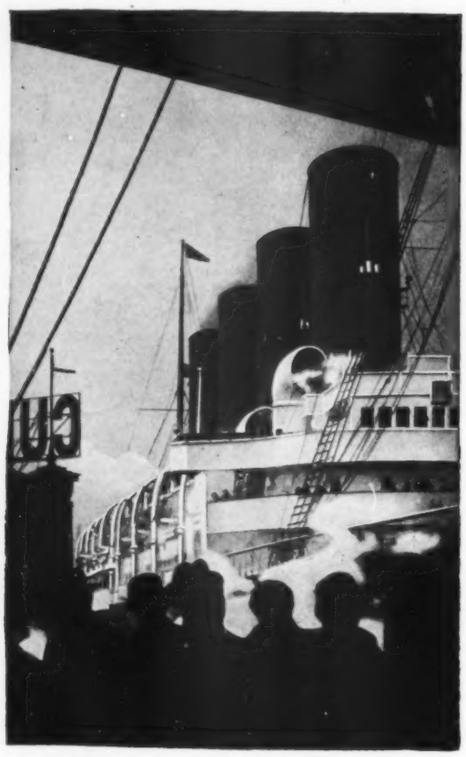
1840 · EIGHTY · NINE · YEARS · OF · SERVICE · 1929



Cunard . . .
The Shortest Bridge To Europe

Travelling Cunard almost brings European Winter Resorts as close as Palm Beach and Sarasota . . .

The fastest way over . . . the accepted crossing for season-followers who rely on Cunard speed . . . for those to whom February means the Côte d'Azur and March the Grand National . . . who must leave New York on Friday because their hotel rooms are booked for Nice or Liverpool, for Aintree in a week's time . . .

Cunard crossings are in the blood of inveterate travellers . . . inherited from generation to generation . . . These wise people consider travel values before everything . . . speed . . . perfect service . . . express regularity . . .

For these reasons, in season and out, the Cunard tradition persists . . . It literally bridges the Atlantic . . .

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Aquitania	**March 1**	**March 22**
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CUNARD TO HAVANA . . . EVERY SATURDAY
S. S. CARONIA . . . LARGEST AND FINEST LINER TO HAVANA

England
. . . for the best vacation in Europe

Summer days in Devon, in apple blossom time, are the most glorious days you can spend abroad. Stand on the very spot whence Drake watched the sails of the mighty Armada crowding on the horizon.

Roam around the homeland of Sir Walter Raleigh, Frobisher and Hawkins. In Devon and the West of England the atmosphere of bygone eras is delightfully entwined with the luxury of to-day . . . and the countless pages of England's history and romance are still preserved in stone and spirit.

Shakespeare's house . . . the home of William Penn and the graveyard where he sleeps . . . the resting place of Elihu Yale; literary and romantic landmarks that you will remember for many years to come. England with her customs and age-old chivalry will attract and please Americans more than any other country in Europe. Land at Plymouth in the heart of Devon and begin your wanderings in the west.

Guide No. 14, containing maps and illustrations will be gladly sent to you on application.

K. W. C. GRAND, *General Agent*, 505 Fifth Avenue, New York

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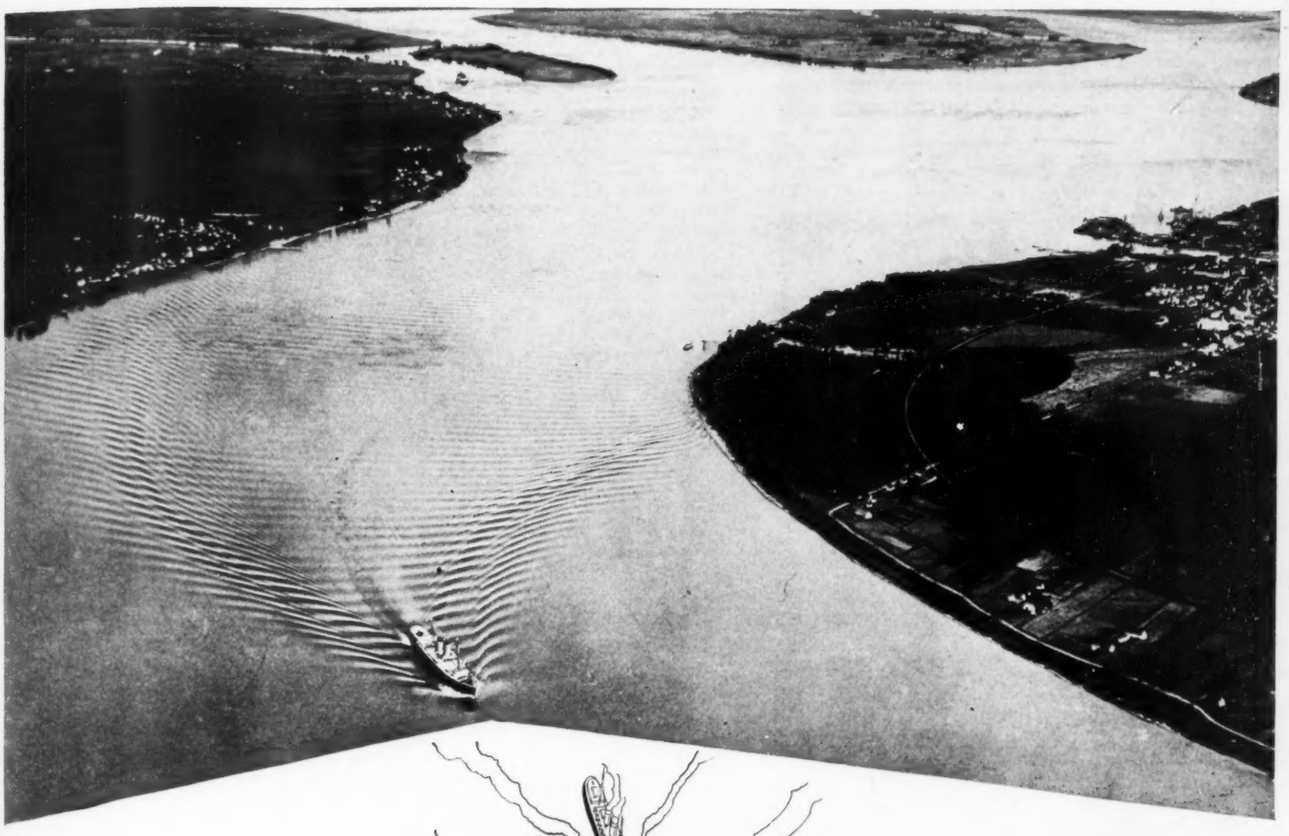
and
SOUTHERN
Railways of England

The world's largest ship-building program

PRESENTS ITS 1929 FLEET

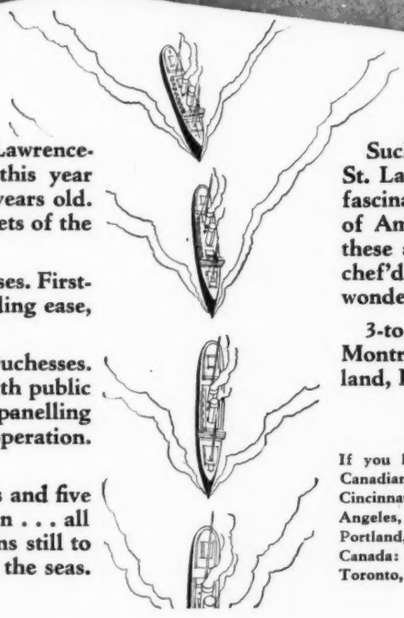


This spring... 16 passenger ships... St. Lawrence-Canadian Pacific to Europe. Two new this year ... two new last year ... four others, six years old. Already this is one of the outstanding fleets of the Atlantic.

Its proud leaders are the three Empresses. First-class ... and first-class in terms of spreading ease, restful decorations, uncrowded comfort.

Its newest additions are the four Duchesses. Cabin-class ... but cabin-class uplifted with public rooms of modern decoration, rare wood panelling ... private bath suites ... full electric operation. 20,000 gross tons each.

Its main fleet comprises four "M" ships and five "Mont" ships ... all huge ... all modern ... all with followings of their own. Its revelations still to come include a 40,000 ton 5-day flyer of the seas.



Such are the ships you choose, when you choose St. Lawrence-Canadian Pacific to Europe. To the fascination of this 1000-mile seaway into the heart of America, you add the delights of life aboard these aristocrats of the ocean, with their French-chef'd cuisine, their whole-hearted service, their wonderfully pleasant atmosphere.

3-to-5 sailings a week, May—November. From Montreal and Québec. To England, Ireland, Scotland, France, Germany, Belgium.

▼ ▼ ▼

If you have a good travel-agent, ask him. Otherwise, write any Canadian Pacific Office: New York, Chicago, Atlanta, Boston, Buffalo, Cincinnati, Cleveland, Dallas, Detroit, Indianapolis, Kansas City, Los Angeles, Memphis, Minneapolis, Omaha, Philadelphia, Pittsburgh, Portland, San Francisco, St. Louis, Seattle, Tacoma, Washington. In Canada: Montreal, Nelson, North Bay, Ottawa, Québec, Saint John, Toronto, Vancouver, Victoria, Winnipeg.

ST. LAWRENCE - Canadian Pacific

the other seaway to

EUROPE

"Where Indian Summer Spends the Winter"

Come to Sea Island Beach

SAINT SIMONS ISLAND, GEORGIA (*Midway between Savannah and Jacksonville*)

The Island Made Famous by the Recent Vacation of the President

FROM a woman's viewpoint — or a man's — this beautiful isle off the coast of Georgia is a paradise. For while he's smacking 'em far (and wide) on the sportiest of golf courses (velvety *grass* greens); or dropping a deer or wild turkey in the 60,000-acre private hunting preserve*; or trolling waters that teem with game fish . . . there's something more for her than the "solitary chair" on the beach.

There's horseback riding in tree-canopied lanes. There's tennis. There's clay pigeon shooting not far from the hotel. There's archery . . . and women and children find this so thrilling. There's yachting . . . and motor-boating. There's also a miniature golf course close by the hotel, with water-holes to be played with mashie, niblick and putter. There's a five-mile stretch of beach, sand-packed and smooth as concrete for one who likes to do 40-50-60 in a smooth, fast-stepping car.

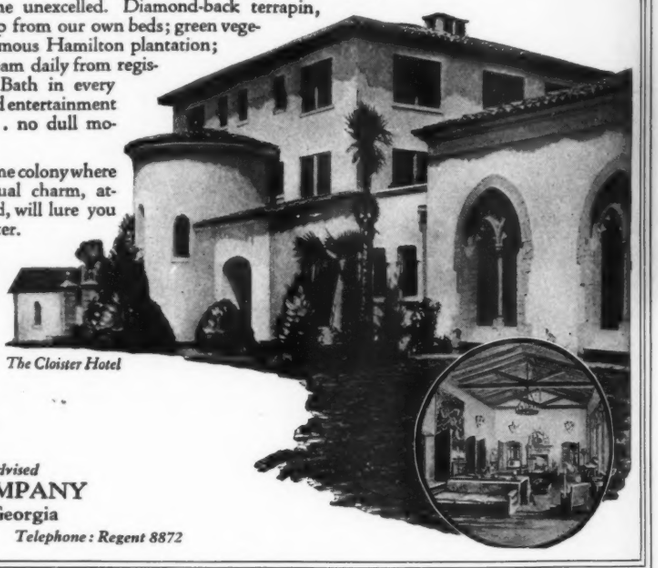
ARTHUR BRISBANE says of Sea Island Beach:

"This beautiful island off the coast of Georgia is the Sun Parlor of the Nation."

The Cloister Hotel

A wonderful hotel in a wonderful setting. Overlooks the Atlantic. Service and cuisine unexcelled. Diamond-back terrapin, oysters and shrimp from our own beds; green vegetables from the famous Hamilton plantation; fresh milk and cream daily from registered Guernseys. Bath in every room. Dancing and entertainment every evening . . . no dull moments.

A delightful home colony where cottages of unusual charm, attractively furnished, will lure you to spend the Winter.



The Cloister Hotel

**Hunt on Mr. Howard E. Coffin's 60,000-acre preserve — open to guests of the Cloister Hotel.*

Sea Island Beach is on an island ten miles out in the Atlantic, reached by motor boulevard.

Write for attractive booklet illustrating Sea Island Beach and the Cloister Hotel.

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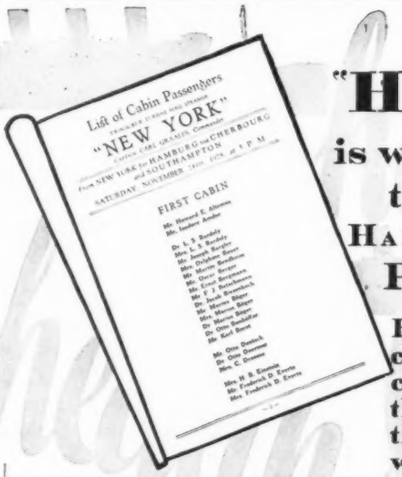

"HEALTH" is written between the lines of a HAMBURG-AMERICAN Passenger list

Hamburg-American Liners have carried the elite of the world "Across the Atlantic." The worlds of society, business, art, music — the prominent in every walk of life, have added their names to Hamburg-American passenger lists. And there is still another passenger whose name is never listed though he is always there — "Health." "Health" crosses with every one via the Hamburg-American Line.

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36 days to Iceland, Spitzbergen, Norway and the North Cape.

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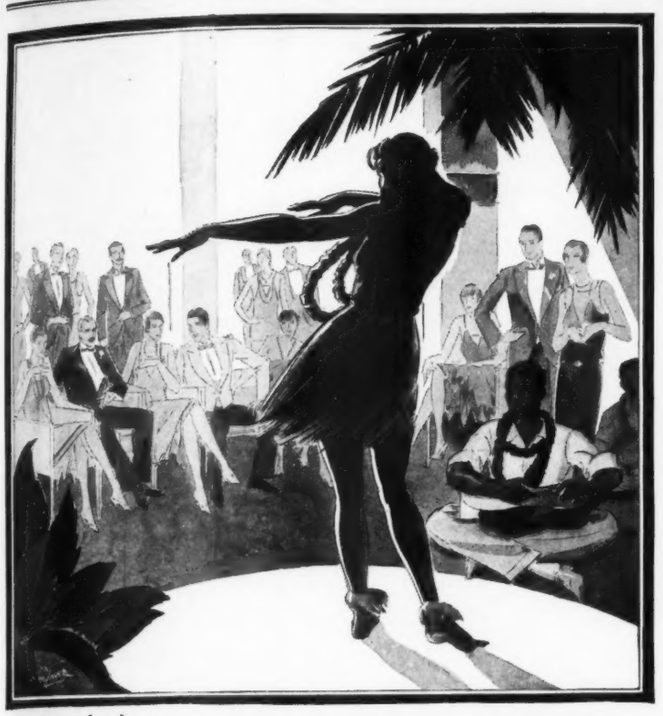
SWEDEN



And now SOCIETY PLAYS *where Old Hawaiian Kings held gala court*

They roved from beach to coral beach at the royal whim. Sailed in their outrigger canoes in a pagan pageant from the Island of Gardens to the Island Where the Snow Meets the Sky. A simple palace here, in a coco-nut grove of unimaginable beauty and stillness. Another yonder, where one could lie and watch silver flying fish on a sea as colorful as the cool depths of an opal.

That was yesterday. Today, Hawaii is just as fairy like—the same clouds float in the sky that Stevenson loved, the same flowers scent the evening—and to all this native charm is added the modern luxury of world-famous palatial hotels. Life and color and movement everywhere! Smart motors ply the flowered avenues to Waikiki. Gay groups gather on the broad *lanais*. Surfboards and outrigger canoes ride the combers in thrilling races.

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Stay long enough to see it all! Hawaii is only 2,000 miles (four to six days' delightful voyage) from the Pacific Coast; and all-inclusive tours range upward from $400 or $500 including all steamers, hotels and sightseeing, for a month's trip with two or three weeks ashore. De luxe accommodations, also, that are equal to those of Europe's most renowned resorts.

Railroad and travel agents everywhere can book you direct from home via San Francisco, Los Angeles, Seattle or Vancouver. No formalities or passports—Hawaii is U.S.A.

HAWAII

The **WORLD'S** *Enchanted Island Playground*

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HAWAII TOURIST BUREAU 14

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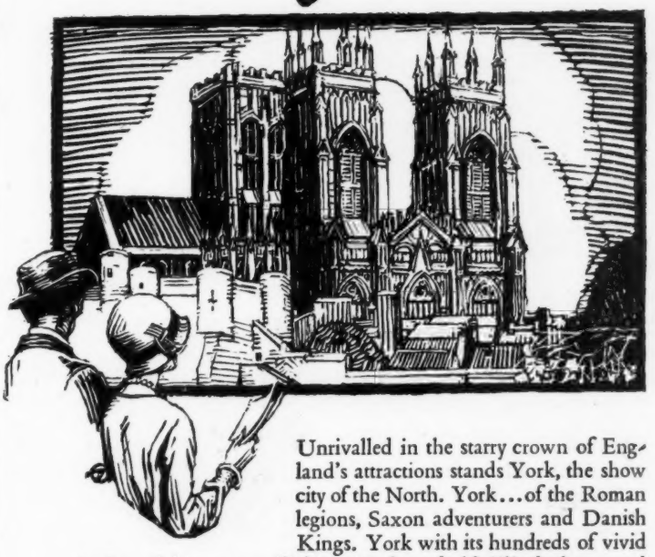
Please send me Hawaii booklet in colors and a copy of "Tourfax" travel guide.

Name_____ *Address*_____

York.. *the Jewel of England*



Unrivalled in the starry crown of England's attractions stands York, the show city of the North. York...of the Roman legions, Saxon adventurers and Danish Kings. York with its hundreds of vivid episodes of history...rollicking Tudors, bold Elizabethans and gallant Cavaliers.

Dominating this scene of greatness stands the sublime cathedral... glorious York Minster...England's treasure house of stained glass. To contemplate this 1,300 year old temple, with its Jesse window, Five Sisters window and lofty vaulting, is a sight ever to be remembered.

Up and down the entire East Coast of England are countless points of exquisite beauty and interest for Americans. Lincoln, Cambridge, Peterborough, Durham and Ely. What pictures these names recall! Great castles and abbeys, dancing rivers, and historic associations set amid the most celebrated rural scenery in the world.

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—eight daylight hours through the backbone of a continent. The thrill of being lifted, ship and all, from the Atlantic into the Pacific.

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5,000 miles on the magnificent new steamers *Virginia* and *California* and the popular S. S. *Mongolia*. Fortnightly sailings to San Diego (Coronado Beach), Los Angeles and San Francisco.

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GEARY *at* TAYLOR ST.
A selected hotel for those who appreciate the best without extravagance
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Single, from $4
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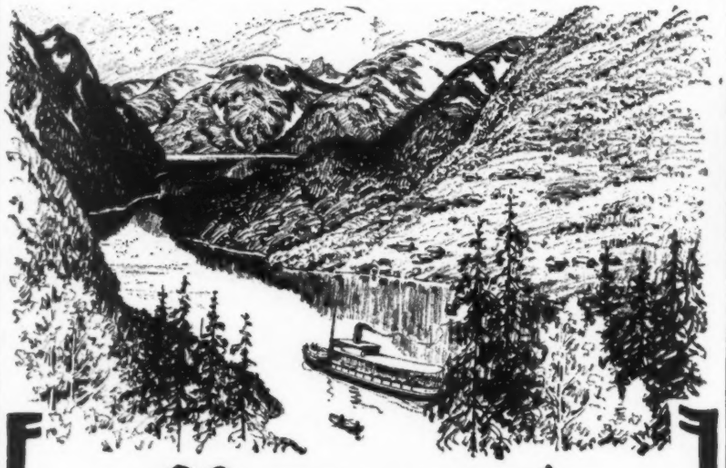
Santa Barbara
one of California's most charming beauty spots



Norway
THE LAND OF THE MIDNIGHT SUN

NORWAY is also "the Land of Mountain Climbing Boats" . . . Preposterous? . . . Not a bit of it. You board a boat in the morning at Skien, and in the evening you sit on the all-night-light veranda of the fine hotel at Dalen enthusing on the most incredible "overland" trip in Europe. For you have traversed delightful rivers and canals, foiled majestic waterfalls by locking alongside them, and glided swan-like across some of the most entrancing of Norwegian highland lakes, the mirrors of the snow-clad Telemark giants.

This is the scenically unrivalled Bandak Canal and Lake Route through southeastern Norway, an inland water route that never wearies but unfolds more splendid glories every hour.

Then you continue, by automobile, through colorful heaths and indescribably wild passes, skirting more lakes, stupendous glaciers and magnificent waterfalls, to the Hardangerford—one of the most grandiosely lovely panoramas even of Norway.

Let us tell you about a score of just as fine journeys in Norway—although no other offers mountain climbing by steamer. And suggest an itinerary, this including all Scandinavia if you wish.

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BeautifulCanyonLake(above), near Roosevelt Dam, whose mighty waters irrigate half a million acres of fertile Salt River Valley, garden of the old Southwest.

Now, while the East is fighting ice and snow, Phoenix thermometers say "60" with blue sky and sunshine! Now we set out with rod and gun for nearby mountain streams and the haunts of quail, bob-cat and deer (in season).

Phoenix, metropolis of the Great Southwest, offers every modern convenience and a background of open-air sport unsurpassed in America.

Santa Fe and Southern Pacific offer winter rates NOW! Free stop-overs.

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Courtesy Canadian Pacific

Who Is He?

NO MATTER! You would not know his name. Nor the great sculptor who modeled him. Nor the heroic events that caused a nation to immortalize him in magnificent marble and bronze. He stands in Buenos Aires.

We in our self-sufficient North are more ignorant of Latin America . . . its culture, its beauty, its art, its fine heritage from Portugal and Spain . . . than Londoners who think Indians whoop around New York's city hall.

Worth seeing, that country. Royal cities, most of them older than Plymouth Rock. Amazing mines, plantations, ranches. Picturesque native populations, descendants of conquered kings. Incredible volcanoes and jungles. Lovely women and a society of *élégantes*. Treasures of silver, coral and tortoise-shell to buy. Buried cities, where scientists sift from the dust the secrets of the dead.

Mr. Hoover knew what he was about when he went for a look-see at South America. Why not you, too? Plenty of regular steamer lines . . . plenty of luxurious limited club-cruises . . . look through these pages now. East coast, west coast, or old *Madre Mejico* . . . they know how to live in Latin America and they'll give you a good time.

You haven't the leisure? Then how about Bermuda? Or even the Carolina resorts? Or a week-end at the Dog Derby in Quebec?

Say to the travel companies, when you make your reservations, that you saw their advertisement in Vogue . . . you'll find it as good as a letter of introduction.

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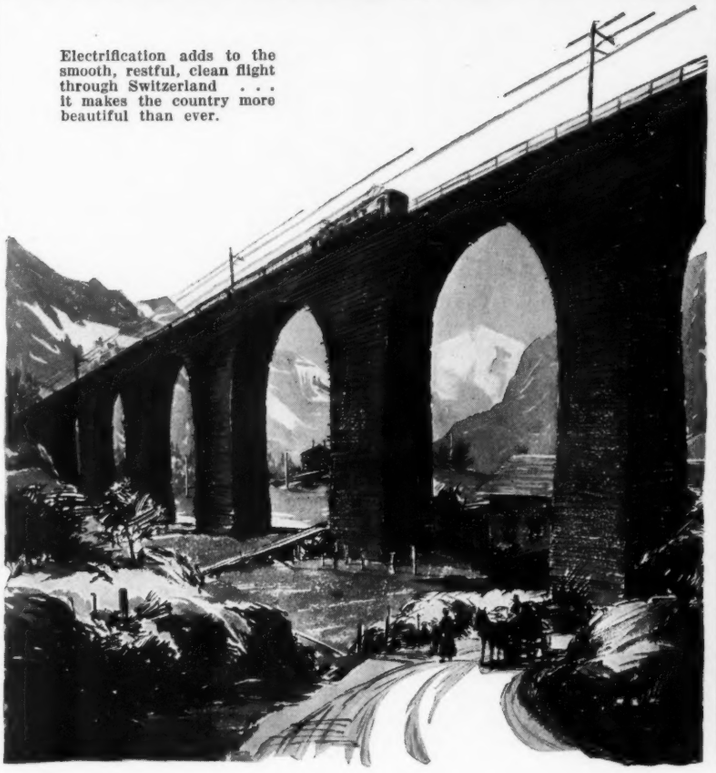
Electrification adds to the smooth, restful, clean flight through Switzerland . . . it makes the country more beautiful than ever.



. . . . And when the fleets last fall brought back from Europe the tens of thousands of contented Americans their praise for Switzerland was unanimous . . . the outstanding event of the entire trip in every respect! Do we need to add any superlatives to this recommendation?

Don't waste your money by hustling through the most beautiful country in the world and yet see nothing of its real beauty. Not right through Switzerland—but through Switzerland right—.

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TRY ONE ON. Slip into your tightest frock. YOU WILL BE AMAZED.

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More lovely still—to delicately engrace the nude, beginning where the gods left off.

Mrs. 1928—Oh! my dear! How dare you go out without stockings?

Miss 1929—Ah, ah, I have on a pair of Dakin's "Beauti-chaine hose."

Of course you can tell I have stockings on by the seam in the back.

Aren't they beautiful, though? They are the sheerest in the world—Japanese Silk (only 2 threads).

Mr. Dakin says "They add just that little touch of perfection that nature forgot." (And every up to date lady should have at least one pair)

They are made by John Dakin at Milton, Pa. And cost $5.00 per pair.

Two Thread Silk Cause Net Hose

DAKIN

BEAUTI-CHAINE SHOPS—WILLIAMSPORT, PA. or MILTON, PA.

SOCIETY

Births

NEW YORK

Cady.—On January 7, to Mr. and Mrs. Everett W. Cady (Clarissa Hurd), a daughter, Clarissa Cady.

Dommerich.—On January 2, to Mr. and Mrs. Louis F. Dommerich (Margaret Whitehead), a son.

Lounsbery.—On December 27, to Mr. and Mrs. Phillips Lounsbery (Cornelia Prime Coster), a daughter.

Lynch.—On December 29, to Mr. and Mrs. William F. Lynch (Alice de Zaldo), a daughter.

Mitchell.—On December 26, to Mr. and Mrs. Sidney A. Mitchell (Mary Addison), a son.

Potter.—On December 21, to Mr. and Mrs. Hamilton Fish Potter (Alma V. Murray), a son.

CINCINNATI

von Goeben.—On December 30, at New York, to Mr. and Mrs. Carl A. von Goeben (Margaret Windisch), a daughter, Christine Windisch von Goeben.

PHILADELPHIA

Hopkinson.—On December 13, at Atlantic City, New Jersey, to Mr. and Mrs. Edward Hopkinson, junior (Edith D. Sullivan), a son.

Robinson.—In January, to Mr. and Mrs. A. Penrose Robinson (Marjorie Butterfield), a daughter, Barbara Ann Robinson.

Deaths

NEW YORK

Alexander.—On January 2, Elizabeth B. Williamson Alexander, wife of the late James Waddell Alexander.

Appleton.—On January 2, at Ipswich, Massachusetts, Francis R. Appleton, husband of Fanny Lanier Appleton.

Duke.—On January 7, Benjamin N. Duke, husband of Sarah P. Angier Duke.

Harding.—On January 4, J. Horace Harding, husband of Dorothea Barney Harding.

Havemeyer.—On January 6, Louisine Waldron Elder Havemeyer, wife of the late Henry O. Havemeyer.

Hoyt.—On January 5, at Cheyenne, Wyoming, Percy S. Hoyt, brother of Virginia Scott Hoyt.

BALTIMORE

Lehr.—On January 3, Henry Symes Lehr, husband of Elizabeth Drexel Lehr.

CLEVELAND

Andrews.—On January 5, at Saint Augustine, Florida, Matthew Andrews, husband of Mabel Shields Andrews.

DETROIT

Butler.—On December 29, Edward H. Butler, husband of Lillie Garth Burbridge Butler.

Canfield.—On December 28, George Lewis Canfield, husband of Mary Croul Canfield.

Tompkins.—On December 30, George W. Tompkins, husband of Rosella Elizabeth Copland Tompkins.

WASHINGTON, D. C.

Mattingly.—On January 7, Julia F. Brown Mattingly, wife of the late Samuel L. Mattingly.

Wetmore.—On January 6, at Charlottesville, Virginia, Elizabeth Bisland Wetmore, wife of the late Charles Whitman Wetmore.

Engagements

NEW YORK

Farrand-Eaton.—Miss Margaret Propert Farrand, daughter of Mr. and Mrs. Livingston Farrand, of Ithaca, New York, to Mr. Harry A. F. Eaton, son of Mr. and Mrs. Harry M. Eaton, of Washington, D. C.

Hall-Howard.—Miss Frances Minturn Hall, daughter of Mr. and Mrs. Henry Marion Hall, to Mr. Thomas Clark Howard, of Boston, Massachusetts, and Newport, Rhode Island, son of Mr. and Mrs. Henry Howard, of Newport, Rhode Island.

Riddle-Merriman.—Miss Elizabeth Sisson Riddle, daughter of Mrs. Hildreth Sisson Riddle, to Mr. John Ashley Merriman, son of Mr. and Mrs. H. Morton Merriman.

Sheppard-Bartram.—Miss Mary S. Sheppard, daughter of the late Mr. and Mrs. William B. Sheppard, to Mr. J. Burr Bartram, son of Mr. J. Percy Bartram, of Caritas Island, Stamford, Connecticut.

Trippe-Bradlee.—Miss Katherine Louise Trippe, daughter of Mrs. Charles White Trippe, to Mr. Sargent Bradlee, son of Mr. and Mrs. Frederick Josiah Bradlee, of Boston, Massachusetts.

Walton-Hardy.—Miss Barbara Bonestell Walton, daughter of Mr. and Mrs. Stanley V. Walton, of New York and Berkeley, California, to Mr. Gelston Hardy, of New York, son of Mrs. Thornton Shelburne Hardy, of Philadelphia, Pennsylvania.

Engagements—Continued

BOSTON

Scofield-Wadsworth.—Miss Martha Doty Scofield, daughter of Mrs. George Starr Scofield, of Geneseo, New York, to Mr. William Perkins Wadsworth, son of Mrs. W. Austin Wadsworth, of Boston and Geneseo, New York.

Whitall-Phelps.—Miss Janet Bell Whitall, granddaughter of Dr. Frederic Jay Cotton and Mrs. Cotton, to Lieutenant Woodward Phelps, son of Rear-Admiral William Woodward Phelps and Mrs. Phelps.

CLEVELAND

Cary-Bossi.—Miss Rachael Cary, daughter of Mr. and Mrs. Sheldon Cary, to Mr. Burton Bossi, of New York, son of Mrs. Arnaldo Luigi Bossi, of Milan, Italy.

DETROIT

Lowrie-Glover.—Miss Justine Gale Lowrie, daughter of Mr. and Mrs. Albert B. Lowrie, to Mr. Frederick Samuel Glover, junior, son of Mr. and Mrs. Frederick Samuel Glover.

McGregor-Dodds.—Miss Jean Malcolm McGregor, daughter of Mr. and Mrs. Malcolm McGregor, to Mr. John Allison Dodds, son of Mr. and Mrs. William Lawrence Dodds.

Weiss-Kinnucan.—Miss Madelyn Elizabeth Weiss, daughter of Dr. William Erhart Weiss and Mrs. Weiss, of New York and Wheeling, West Virginia, to Mr. Henry Lane Kinnucan, son of Mr. and Mrs. Henry J. Kinnucan, of Grosse Point, Michigan.

NEW ORLEANS

Montgomery-Baquié.—Miss Marguerite Fairfax Montgomery, daughter of Mrs. Sara D. Montgomery, of Saint Paul, Minnesota, to Mr. J. Gordon Baquié, son of Mr. and Mrs. John Y. Baquié.

PHILADELPHIA

Coleman-Morris.—Mrs. Agnes Almy Coleman, daughter of Mrs. Jennie P. Almy, to Mr. Samuel W. Morris.

Cover-Muench.—Miss Julie Elizabeth Cover, daughter of Mr. and Mrs. Thomas Cover, junior, of Bryn Mawr, to Mr. Alfred G. Muench, son of the late Mr. and Mrs. Frederick Henry Muench, of Buffalo, New York.

Fahnestock-Freeman.—Miss Mary Fahnestock, daughter of Mrs. James F. Fahnestock, to Mr. William Goodell Freeman, of New York and Greenwich, Connecticut, son of Mr. and Mrs. William S. Freeman.

Grove-Brewster.—Miss Helen R. Grove, daughter of the late Walter H. Grove, of Harrisburg, Pennsylvania, and granddaughter of Mr. and Mrs. Henry S. Grove, of Germantown, Pennsylvania, to Mr. Burton B. Brewster, son of Mrs. John Arnold and the late George Warren Brewster.

Kremer-Dunn.—Miss Frances Toby Kremer, daughter of Mr. and Mrs. John Kremer, of Overbrook, Pennsylvania, to Mr. Robert Dunn, son of Mr. and Mrs. Edwards S. Dunn.

Wentz-Sinkler.—Miss Sarah Brinton Wentz, daughter of Mrs. Lewis Audenried, to Mr. James M. R. Sinkler, son of Mrs. S. Deas Sinkler.

SEATTLE

Stimson-Miller.—Miss Jane Stimson, daughter of Mr. and Mrs. Charles Willard Stimson, to Mr. Harold Anderson Miller, son of Mr. and Mrs. E. C. Miller.

Weddings

NEW YORK

Bayne-Forbes.—On January 17, Mr Carroll S. Bayne, son of Mr. and Mrs. William Bayne, junior, and Miss Mary Patricia Forbes, daughter of Mrs. Joseph Dunderdale Forbes, of New York and Biarritz, France.

Beach-Chanler.—On January 5, at Paris, France, Mr. George Beach, son of Mr. and Mrs. George Watson Beach, of Hartford, Connecticut, and Miss Julia Chanler, daughter of Mr. Robert Winthrop Chanler, of New York.

Bowne-Martin.—On January 14, in Saint Thomas's Church, Mr. Frederic Bowne, junior, son of Mr. and Mrs. Frederic Bowne, and Miss Bessie Dew Martin, niece of Mrs. James Harvie Dew.

di San Flora-Pomeroy.—On January 31, at Rome, Italy, Baron Luigi Filippe Marincola di San Flora, son of Baron and Baroness Ezelleno Marincola di San Flora, of Rome and Calabria, Italy, and Miss Josephine Cowles Pomeroy, daughter of Mr. and Mrs. Eugene Cowles Pomeroy, of New York and Washington, D. C.

Jackson-Rockefeller.—On January 12, Mr. M. Roy Jackson, junior, of Rye, New York, and Miss Almira G. Rockefeller, daughter of Mrs. William G. Rockefeller.

McClellan-Churchill.—On January 11, in the Ritz-Carlton Hotel, Mr. Stephen Arthur McClellan, son of Mr. and Mrs. George M. McClellan, of Washington, D. C., and Miss Mary Churchill, daughter of Lieutenant-Colonel Marlborough Churchill and Mrs. Churchill.

SOCIETY

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PARIS

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Weddings—Continued

NEW YORK

Orvis-Ruggles.—On January 9, Mr. Schuyler Adams Orvis, son of Mr. and Mrs. Edwin W. Orvis, and Mrs. Virginia Schnebly Ruggles, daughter of Mrs. Cox Schnebly, of Los Angeles, California.

Shillaber-Herndon.—On January 4, Mr. William Robinson Shillaber, son of Mr. and Mrs. Joseph Robinson Shillaber, of Brooklyn, New York, and Miss Louise Herndon, daughter of Mrs. Dixon Boardman.

Winn-van Heukelom.—On February 9, at Paris, France, the Hon. Charles Winn, of London, England, and Miss Katherine van Heukelom, daughter of Mr. and Mrs. Henri van Heukelom, of New York and Paris, France.

BOSTON

Burke-Bemis.—On February 2, in the Church of the Redeemer, Chestnut Hill, Mr. Roger M. Burke and Miss Ruth Bemis, daughter of Mr. and Mrs. Harry H. Bemis, of Chestnut Hill, Massachusetts.

La Farge-Rust.—On February 9, in Trinity Church, Mr. Francis Willing La Farge, son of Mr. and Mrs. Christopher Grant La Farge, of New York, and Miss Helen Stuart Rust, daughter of Mr. and Mrs. Paul Drummond Rust.

CLEVELAND

Halle-Chisholm.—On February 2, in Trinity Cathedral, Mr. Walter M. Halle, son of Mr. and Mrs. Samuel H. Halle, and Miss Helen Chisholm, daughter of Mrs. Alvah Stone Chisholm.

Rogers-Lincoln.—On January 26, in the Unitarian Church, Mr. Henry H. Rogers, junior, son of Mr. and Mrs. Henry H. Rogers, of New York, and Miss Virginia Lincoln, daughter of Dr. William R. Lincoln.

DETROIT

Fisher-Briggs.—On January 23, Mr. Charles T. Fisher, junior, son of Mr. and Mrs. Charles T. Fisher, and Miss Elizabeth Briggs, daughter of Mr. and Mrs. Walter O. Briggs.

Mulford-Burks.—On January 5, at Palm Springs, California, Mr. John W. Mulford, son of Mr. and Mrs. Ora J. Mulford, and Miss Andrea Burks, daughter of Mr. and Mrs. Dana Burks.

NEW ORLEANS

Kohn-Gurley.—On January 30, in Trinity Episcopal Church, Mr. Arthur Kohn and Miss Marie Rosamond Gurley, daughter of Mr. and Mrs. W. Morgan Gurley.

Rainold-Wuerpel.—On January 13, in the Church of the Holy Name of Jesus, Mr. Frank Edward Rainold, son of the late Mr. and Mrs. F. E. Rainold, and Miss Althea Wuerpel, daughter of Mrs. August Charles Wuerpel.

PHILADELPHIA

Cox-Berwind.—On January 31, in Saint James's Church, Mr. Raymond E. Cox, of Washington, D. C., and London, England, and Miss Margaret Berwind, daughter of Mr. and Mrs. Henry Augustus Berwind.

Du Moulin-Stiles.—On January 7, the Right Reverend Frank Du Moulin and Miss Cora Stiles, daughter of Mrs. George C. Stiles.

PITTSBURGH

Standish-McCargo.—On January 5, Mr. William Lloyd Standish, son of Mr. and Mrs. Thomas A. Standish, of Sewickley, Pennsylvania, and Miss Eleanor McCargo, daughter of Mr. and Mrs. Grant McCargo.

Weddings—Continued

SAINT LOUIS

Benoist-Smith.—On December 29, Mr. Louis Lannan Benoist and Miss Elizabeth Platt Smith, daughter of Dr. Elsworth Striker Smith and Mrs. Smith.

SEATTLE

Clarke-Collins.—On January 15, Mr. Casper W. Clarke, son of Mr. Charles H. Clarke, and Miss Catharine Collins, daughter of Mrs. John Collins.

WASHINGTON, D. C.

Ryan-Newbold.—On February 5, in Saint Matthew's Church, Mr. Allan A. Ryan, junior, of New York, and Miss Janet Newbold, daughter of Mr. and Mrs. Fleming Newbold.

Willard-Keys.—On January 12, in Saint Margaret's Church, Mr. Bradley Willard and Miss Florence Fazio Keys, daughter of Mr. Edward A. Keys.

Weddings—To Come

NEW YORK

Gallatin-Cobb.—In June, Miss Margaret Hoffman Gallatin, daughter of Mr. and Mrs. Albert Gallatin, to Dr. Clement B. P. Cobb, son of the Reverend Dr. Henry Evertson Cobb and Mrs. Cobb.

Hyde-Sloan.—In August, Miss Beatrice I. Hyde, daughter of Mr. and Mrs. William Truslow Hyde, to Mr. Robert J. Sloan, junior, son of Mr. and Mrs. Robert J. Sloan, of Syracuse, New York.

Meara-Hammond.—In June, Miss Adelaide Meara, daughter of the late Mr. and Mrs. Frank S. Meara, to Dr. John Hammond, of Cambridge, Massachusetts, and New Haven, Connecticut.

Sheppard-Bartram.—On April 16, in Saint Thomas's Church, Miss Mary S. Sheppard, daughter of the late Mr. and Mrs. William B. Sheppard, to Mr. J. Burr Bartram, son of Mr. J. Percy Bartram, of Caritas Island, Stamford, Connecticut.

Walton-Hardy.—In September, Miss Barbara Bonestell Walton, daughter of Mr. and Mrs. Stanley V. Walton, of New York and Berkeley, California, to Mr. Gelston Hardy, of New York, son of Mrs. Thornton Shelburne Hardy, of Philadelphia, Pennsylvania.

Wyatt-Russell.—In June, Miss Elisabeth Wyatt, daughter of Mr. and Mrs. Christopher Wyatt, to Mr. William A. Russell, son of Mr. and Mrs. Richard S. Russell, of Boston, Massachusetts.

PHILADELPHIA

Brown-Wood.—In June, Miss Margaret L. Brown, daughter of Mr. and Mrs. Theodore E. Brown, of Germantown, to Mr. Horatio Curtis Wood, junior, son of Mr. and Mrs. Horatio Curtis Wood, of Germantown.

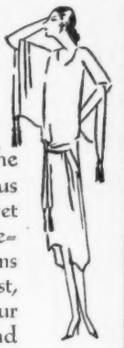
Fahnestock-Freeman.—On April 16, in Saint James's Church, Miss Mary Fahnestock, daughter of Mrs. James F. Fahnestock, to Mr. William Goodell Freeman, son of Mr. and Mrs. William S. Freeman.

SAN FRANCISCO

Adams-Hutchins.—In April, Miss Vere de Vere Adams, daughter of Mrs. Adolph Uhl and the late John Charles Adams, to Lieutenant Robert Barrett Hutchins, son of Mr. and Mrs. Henry Arthur Hutchins, of Portsmouth, Virginia.

The SHOPS of VOGUE in NEW YORK

Vanity frock



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women's coats—fifth floor

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New York

MID-SEASON FASHIONS

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EDNA WOOLMAN CHASE, *Editor*

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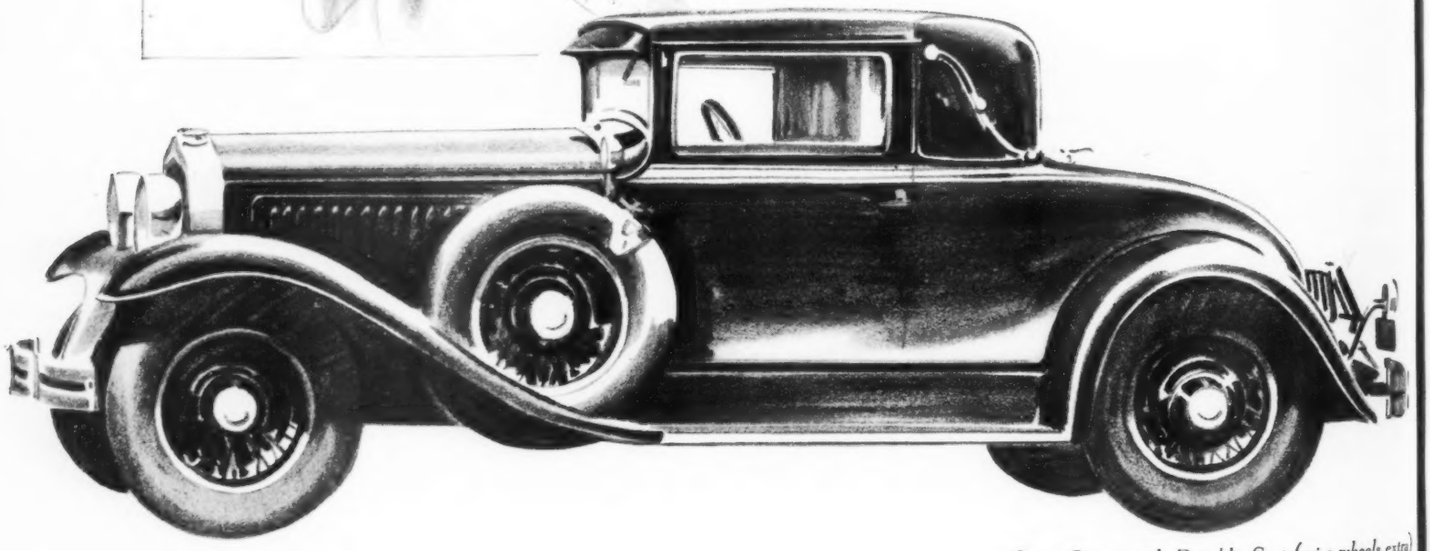


Sport Coupe with Rumble Seat (wire wheels extra)

NEW DODGE SENIOR

VOGUE'S EYE-VIEW OF THE MODE

AMID-SEASON, as its name implies, is, of course, a transition period. Uncertainty stalks abroad—yet tired eyes are looking for something new; not startling novelty, but a pleasant change.

AT such a time, smart women are looking about for just the right accessories. Well do they know that a new hat, new shoes, bag, and gloves can, so easily, through novelty and variety, add length of fashionable life to an often worn, familiar dress. There are certain smart women, who, all through the year, maintain their reputation for chic by the means of few dresses and many accessories. Between seasons, this procedure is much more prevalent.

THE question of colour looms up with importance at such a time, since a new accent can give a fresh note. Changing the colour accents changes the composite.

SCARFS and furs are very useful, too, adding warmth to the coatless dress of the first and the last warm days. The rest of the year, they are more frankly decorative.

THE best of the old, that which has proved to be comfortable and of service, takes on a new lease of life in between seasons. The new shoes added to the shoe closet are generally only a slight variation or an exact copy, in another material and colour, of a favourite shoe. The first good hats each season are generally new versions of familiar successes, in new felts and new colours.

MANY excellent ideas do not reach their best development until late in the season, so, naturally, they carry on over into the coming season. What new things appear in the mid-seasons are generally tentative.

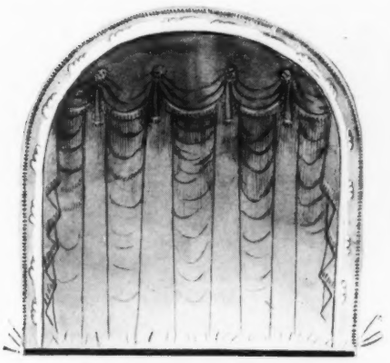
THERE is little connection, at this season, between maker and wearer. That's why the best of the in-between fashions is almost always a new version or development of something that has already proved its excellence. And this is true from head to foot.

THE EDITOR

Hugh Cecil, London

LADY LAVERY

Lady Lavery, the wife of Sir John Lavery, the famous portrait-painter of England, has been the subject of several of his paintings. Lady Lavery, formerly the widow of Edward Livingston Trudeau, of New York, was Miss Hazel Martyn, of Chicago. She is well known throughout England for her participation in charitable entertainments. In this photograph, Lady Lavery is impersonating Lady Hamilton, to whom she bears a striking resemblance



NEW YORK OVER THE FOOTLIGHTS

By

CECIL BEATON

Illustrated by the author

THE first visit of a Londoner to a New York playhouse is an exciting experience. My initiation took place in a theatre of gilded roses, grapes, and apples, as the negro musicians started to tune their instruments and raise a homesick caterwauling. The atmosphere was electric and tense with excitement and expectation; the band struck up and blared forth a selection of peppy jazz tunes; the dark crimson curtain turned scarlet near the footlights, and, oh, most exciting of all moments!, was raised amidst a storm of applause.

The audience is keenly alert, critical, and appreciative, even of the subtleties. It is a lovely "busy" audience and less genteel than an English one, which takes its pleasures less seriously and whose average intelligence is lower. Here are people in tails and flannels, in bombazine, in knitted jumpers, imitation silk blouses, or emeralds and ermine. Some are sucking lozenges or candy, some chew gum, some exude a faint odour of Chanel number this or that.

"DIGA, DIGA, DO"

My New York playgoing begins triumphantly with a huge negress Blackbird with drumstick legs and extraordinary vitality, kicking frantically, her arms whirling, her hands fluttering like demented birds as she sings a lovely song about a "Diga, Diga, Do." Behind her, a row of exquisite coffee coloured creatures wearing *diamanté* triangles and ostrich feathers are dancing with almost incredible pep and abandon against a futuristic African jungle. The "refrain" or "chorus" is repeated again and again, the negress screams and wildly rolls her eyes and kicks harder and higher than ever; the bandsmen hack away, the saxophonists look as though about to burst, the violinists saw vigorously, the pianists are whole-heartedly exciting the dancers to further ecstasies of energy. It is a lovely tune, and everybody is pleased and smiling. The frenzy works to a climax. Wow! There is one wild shriek from all—a "blackout," and, before one can say "Jack Robinson," some drunken niggers are playing bridge in a cardboard bar. The evening proceeds to be a succession of delights, and one miracle follows another with hair-raising rapidity. There are few things more soul-searingly lovely than negro voices and negro bands.

Thus, my campaign of New York theatregoing began well and continued so for some little time, for next I went to see the very American and unique "Front Page," a triumph of production and tempo, and was pleased to be able to hear, for the first time on the stage, the replies and questions of the person at the far end of the telephone. This is really good and satisfactory realism, but, perhaps, it is going a little far, when, in a play pretentiously and preposterously called "A Play Without a Name," the stage noises of the hissings and clanking of steam-heating could be heard.

La Argentina and her accompanist

"DIAMOND LIL"

I knew I should enjoy "Diamond Lil," and I did. Surely, the 'Eighties is the loveliest period of all! In *those* days, ladies had bosoms and waists and hips; they wore CLOTHES (the thought or suggestion of a bustle has always delighted me); hats were HATS; and the popular tunes were "She's Only a Bird in a Gilded Cage" and "After the Ball Is Over." Mae West is an excellent actress with the most potent personality and tremendous poise, and I loved her blond beauty, her pampered peachy fleshiness, her drawl, her swaying hips, and I must admit that I found the scene in which she, in a low-cut, skin-tight gown, is mauled by a Spanish lover most hysterically exciting.

Next, "Hold Everything!", and

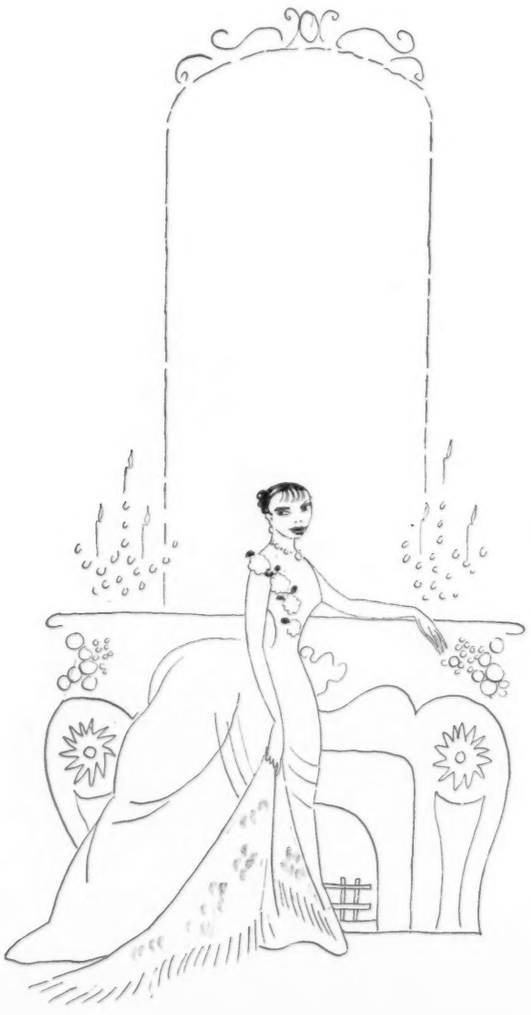
(Continued on page 142)

"Blackbirds" dance diga, diga with almost incredible abandon and pep

In Earl Carroll's Vanities, this person was labelled "the most beautiful girl in the world"

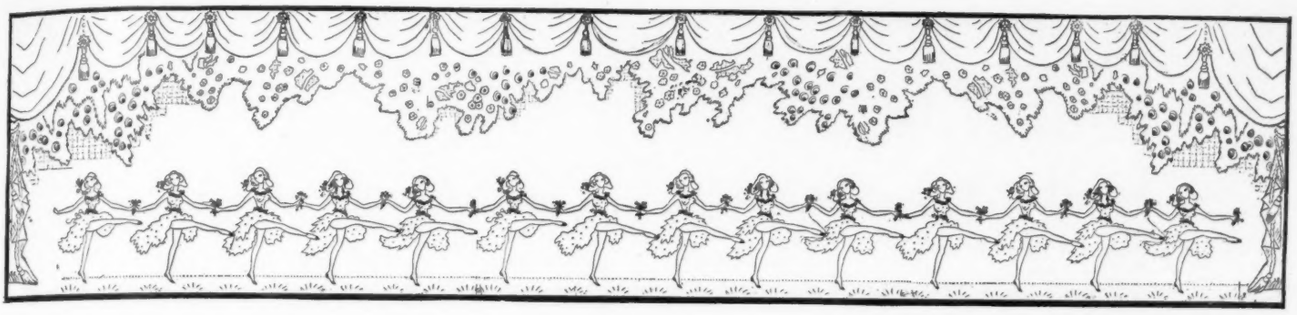
Mae West makes one wonder if ladies' figures should be like schoolboys', after all

Irene Bordoni is oh! so horribly French in "Paris"



Beatrice Lillie wears scintillating scarlet sequins as "La Flamme," in "This Year of Grace"

Katharine Cornell is a vision of beauty in a white bustle and gardenias in "The Age of Innocence"



(Below) Alla Nazimova gives an exquisite performance as Madame Ranevsky in Eva Le Gallienne's production of "The Cherry Orchard"

(Below) Hope Williams is sketched doing a little heavy acting at the end of the second act of "Holiday"

In "Young Love," Dorothy Gish shows herself an excellent stage actress

REBOUX HAT FROM BERGDORF GOODMAN

Chinese-red is the very new colour of this felt hat with a wide brim flaring sharply from the face and skilfully cut to give the smartest silhouette of the moment. A narrow strip of felt bands the crown at the back

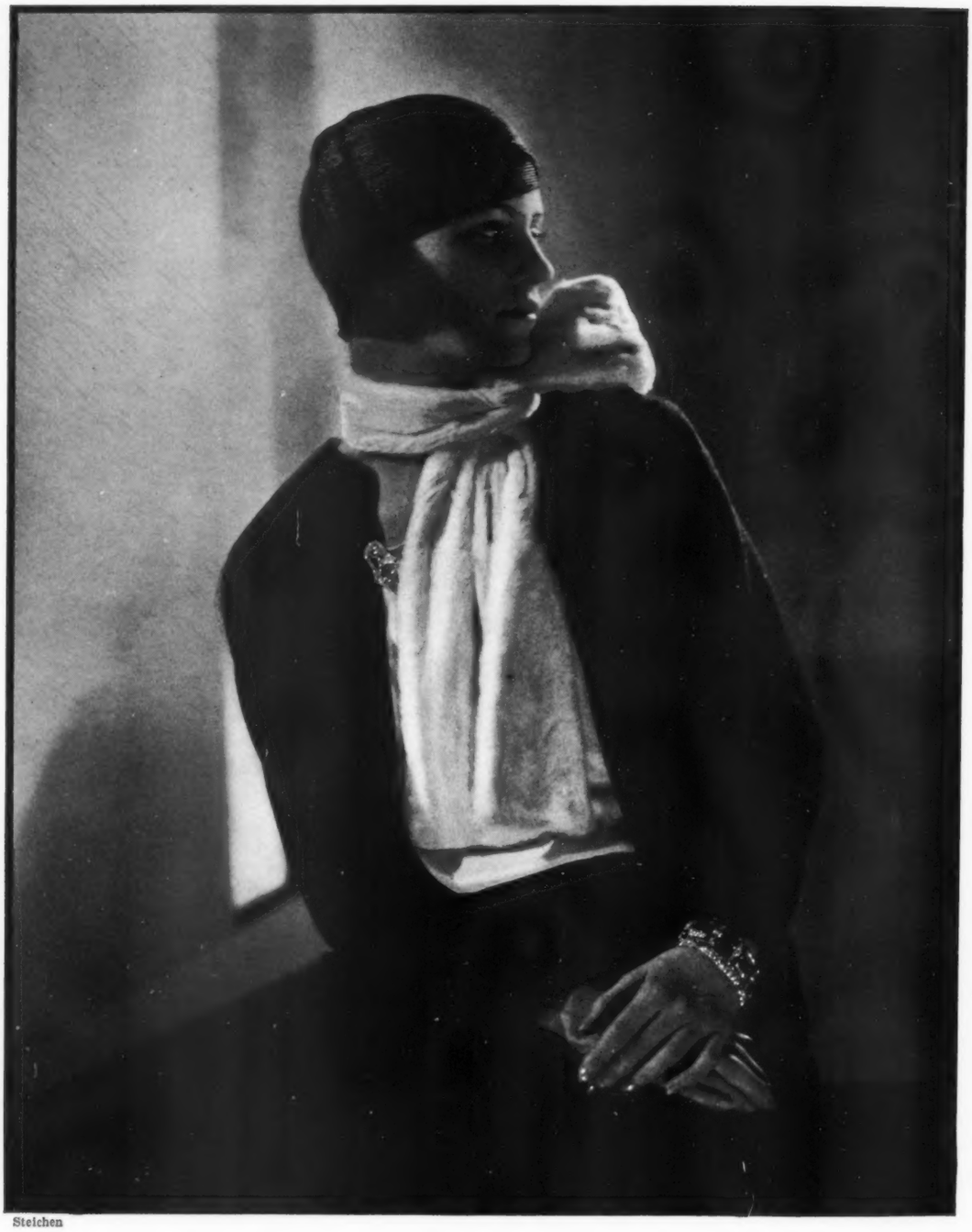
THE NEW HATS HAVE LENGTH AT ONE SIDE

ALPHONSINE
HAT FROM
BERGDORF GOODMAN

(Left) Alphonsine, who has designed some of the most popular berets of recent seasons, shows that intricate drapery may be used in this youthful type of hat (of almond-green felt) without detracting from the small, well-defined head silhouette

REBOUX MODEL
FROM BENDEL

(Right) Reboux uses the sharp contrast of white and black in this hat with the smart length at one side. A bandeau of white felt wrapped about the head is outlined with black felt, which forms the back of the hat and extends to a wide shaped wing at one side



Steichen

REBOUX HAT AND LOUISEBOULANGER SUIT FROM BRUCK-WEISS

Soft, shiny black straw fashions Reboux's spring version of the skull-cap. This model completely reveals one eyebrow and extends in wings at the side. The black Louiseboulanger suit is worn with an ermine scarf; jewels on these two pages from Black, Starr and Frost; posed by Elise Miller

THE EAR-LAP HAT

MAKES ITS

DÉBUT IN STRAW

THE DRAPED JERSEY STRAW TURBAN

MARIE CHRISTIANE HAT FROM **HATTIE** CARNEGIE

This turban of chenille jersey straw is printed in green and brown. The Paquin frock is of green crêpe; from Frances Clyne; posed by Rosalind Stair

Steichen

This view of the Marie Christiane turban shows its resemblance to a fisherman's hat. The down-in-back line is as smart in millinery as in other modes

Cecil Beaton

VIONNET MODEL FROM BENDEL

This lovely version of the classic evening gown from Vionnet is of crêpe roma in a pale aquamarine-blue. There is a simple geometric design in silver across the front and back of the bodice; jewels from Mauboussin; shoes from Delman; posed by Oriel Ross

AQUAMARINE AND SILVER

Cecil Beaton

COSTUME FROM THURN

(Left) A cape supplies an individual touch to the jacket of this dressmaker suit of grey-blue light-weight wool, which is worn over a simple one-piece dress of the same material. The Agnès jersey turban in light blue has a dark blue linen ribbon band; posed by Oriel Ross

THE SOFTLY TAILORED SUIT FOR SPRING

TO-DAY, the smartest wardrobes include some version of that softly casual costume known as the dressmaker suit. The chief characteristic of this type is its complete absence of hard, tailored lines.

This suit often takes the form of a jacket over a one-piece dress, as is the case in the suit photographed above.

The coat may be of any length, but the finger-tip length is the most usual. It may or may not be fastened.

The skirt of this suit echoes the casual feeling, with either circular lines or wide, loose pleats.

The accompanying scarf may be attached or separate and often matches the lining or the blouse.

This season, the dress or blouse for this suit is often sleeveless.

Sometimes, the blouse and lining are of a printed material, and, sometimes, of a knitted fabric.

Light-weight woollens, such as homespun, tweed, and cheviot, are the most favoured for these suits.

Black, grège, and beige are the classic colours, and blue, grey-blue. grey, dark red or green, and yellow are also seen.

These suits are extremely smart for informal wear in town, for travel, and for spectator sports wear.

VOGUE POINTS ABOUT THE NEW GLOVES AND STOCKINGS

GLOVES

SUÈDE pull-ons are still the smartest gloves for all types of general wear.

The sunburned mode has had a wide-spread influence over gloves, as well as complexions, stockings, and the cut and colour of costumes! Sunburned tones are the newest tones in gloves, and the tone should bear a definite relation to the wearer's skin, although it may be deeper or paler, according to the accompanying costume.

A new and amusing version of the ensemble idea is offered by Fownes, who has made gloves in five "Suntan" shades, each matched perfectly by stockings and face powder—resulting in an inconspicuousness that borders on obliteration! The shades are called Suntan, Deep Suntan, Red Suntan, Olive Suntan, and African Suntan, and, although the names sound extreme, each shade is, in reality, extremely wearable and distinguished. These shades are suggested for daytime wear, and the same company offers this ensemble idea in an afternoon shade called "Face Powder Pink."

Hermès, in Paris, is another glove maker whose gloves echo the sunburned mode. A new shade from this house is in rose-beige with a ruddier tint than the beiges of the season just past.

Alexandrine, the well-known French glove maker, offers a new shade for gloves and calls it "Grain." It is a pale parchment with a yellow rather than a rose cast.

The ultrasmart Parisienne wears white gloves with black-and-white costumes, but, if one wishes to emulate her, one should be certain that some other detail of the costume is in white and that every detail is impeccably chic, lest the gloves look like a relic of a mode that is dead.

Flesh coloured gloves are extremely smart with navy-blue and at their best with navy-blue or black costumes accented by pink. They are also worn with grey.

Hand-stitching is very smart when used to outline the fingers of gloves for sports wear or with tweeds in town.

The newest gloves are six or eight inches in length, slightly longer than last season and wrinkled at the wrist.

The short glove in white or a sunburn shade is smart for country wear with the sleeveless frocks that are so much in evidence at the warmer resorts and that will be equally popular when warmer weather comes.

STOCKINGS

THE well-dressed woman chooses the shade of her stockings with the greatest care, relating it to the mode as a whole, to her costume, and to her complexion.

In general, stockings reflect the sunburned mode, adding a faint ruddiness to the beige that has been smart for some seasons.

Stockings with a slightly grey tone, though still more beige than grey, also are sponsored by smart Parisiennes. Among the new shades are "Cloud," from Callot, a light greyish-brown shade that is especially good with black and dark colours. Hellstern sponsors a *grège* shade called "Tourterelle," to wear with black, grey, or beige.

Women whose legs are not slender are wise when they choose stockings in a cool shade of beige that verges on the greyish, rather than in a ruddier shade, as the cool shades make the leg look smaller.

Among the new rose-beige (sunburned) shades are "Chamois," from Hellstern, for general daytime wear; "Azure," a similar shade, also from Hellstern; "Trianon" slightly deeper, worn for both day and evening, with dark blue or grey costumes; and "Sable," with a hint of rosiness.

Chanel has ordered for herself stockings in a new shade of beige with a yellow cast, for afternoon wear.

In the evening, too, it is smart to match one's stockings to one's sunburn. Hellstern offers "Arden," a pale sunburn shade, and equally smart is a new apricot tone called "Eglantine." With black slippers or slippers in a very dark shade, the stockings may be in the same shade as in the daytime, but infinitely sheerer.

Pale mauve stockings are worn by many smart women for evening, and they are very effective with certain gowns.

Fine clocks remain a chic detail of evening stockings, and the stockings themselves rival a cobweb in their sheerness.

The white frocks of summer will be worn with sunburn stockings, and the smartest legs will repeat the shade of the bare arms above. White stockings are appropriate only for active sports. Lisle stockings are smartest for sports wear, but some very young women with smooth sunburned legs omit stockings altogether in the country.

Dark grey, gun-metal, and black stockings are correct with mourning, but are *démodé,* at the moment, for other uses.

The Marquise de Paris in a summer ermine coat and Augustabernard dress

Lady Graham in a black and white tweed sports costume from Chanel

PARIS HINTS

WITH A FASHION FUTURE

IMPRESSIONS never come to you in an orderly manner. On the same day, you may happen across Lady Davis draped in a chinchilla cape (at "Florida," of course, and about two in the morning); the Marquise de Polignac stepping down from the train that has just arrived from Reims; Mrs. Cole Porter taking the Golden Arrow for London; and, the same evening of the same day, Princess Ilyinsky, in black and white, at the Embassy Club, in London. What matter if these impressions are extremely varied—if there be confusion, a bit of madness? In 1929, eyes are opened to see and not to understand.

That old habit, love of generalizations, must be destroyed. There exist simply stupid silhouettes—let us ignore them—or elegant ones, splashes of colour, joys to the eye. Here they are, pell-mell.

From noon to midnight is truly a woman's day. Why not, according to the logic of the times, have it the other way round? This season's dressmaking genius has had its most striking inspirations for the evening. We are already accustomed to those lovely long lines that revivify us. Every woman who enters a salon arouses curiosity, a question. We want to see her back before we recognize her face. The Hon. Mrs. Reginald Fellowes has a supreme gift for stirring a bit of anguished envy with her achievements, combining, as she does, great chic with a vivid personality. Augustabernard has made for her a modern marvel of black moire, with true 1880 coquilles. These panels, these half-puffs, are a harmonious contrast to the slender figure. The simple, straight silhouette is no longer so smart as that of slenderness accented by sudden bulk or width.

The stairway of the modern house is made to be brushed by light trains. After dinner, I have seen Madame Alfred Fabre-Luce descend from one salon to another like a great flaming crêpe flower (from Chanel), whose petals linger, here and there, on a step. The very subtle chic of dull crêpes is accented from day to day.

Freshness, intelligent eyes, and a brilliant gown of white satin—that is Comtesse Jean de Polignac. Exactly right in line—the skirt ample, but not too long, and so very harmonious in movement (Lanvin). Approaching her, Vicomtesse de Noailles adds just the exact note of contrast by her black dress with its deep circles of black plumes (Chanel). The mode can afford to be exotic now.

Dancing over there is a cloud of black tulle—it is Madame X. Tulle and dancing are still synonymous. In the grand salon of the Château de Vallière, how decorative and beautiful is Comtesse R. de Gramont in her Lelong dress of banana-yellow chiffon embroidered with thousands of tiny strass!

How do you explain that several persons have the same idea at the

(Continued on page 130)

The Hon. Mrs. Reginald Fellowes in an Augustabernard black moire dress

(Below) Lady Davis in black chiffon and a chinchilla cape

(Below) The Marquise de San Carlos in a black chiffon Chanel dress

Madame Alfred Fabre-Luce in a Chanel dress of flame chiffon

Hoyningen-Huené, Paris

THE BUBBLE OF BEAUTY

BY
FRANCESCA VAN DER KLEY

WE ARE living to-day in a modern world where beauty is demanded on every side—the sound underlying reason for comforts and luxuries; harmonious surroundings, whether it be the country house, the city flat, or the business office; beauty in clothes and accessories; and, not least important, physical beauty. Women are no longer classified according to age. Bodies are kept supple and lithe by exercise, and diet is no longer a scientific mystery.

In the theatre, beauty has always been demanded and expected; and, therefore, provided. But never before has it reached the point of development at which it stands at present. The pudgy body that was not criticized by audiences of the 'nineties would not be tolerated on the stage to-day. Go to a good revue or a musical comedy, and you can find an excellent object-lesson in physical culture. Here are beautiful human bodies, perfectly trained. How did they gain that harmony of movement, that precision of control? Simply by training.

THE PURSUIT OF BEAUTY

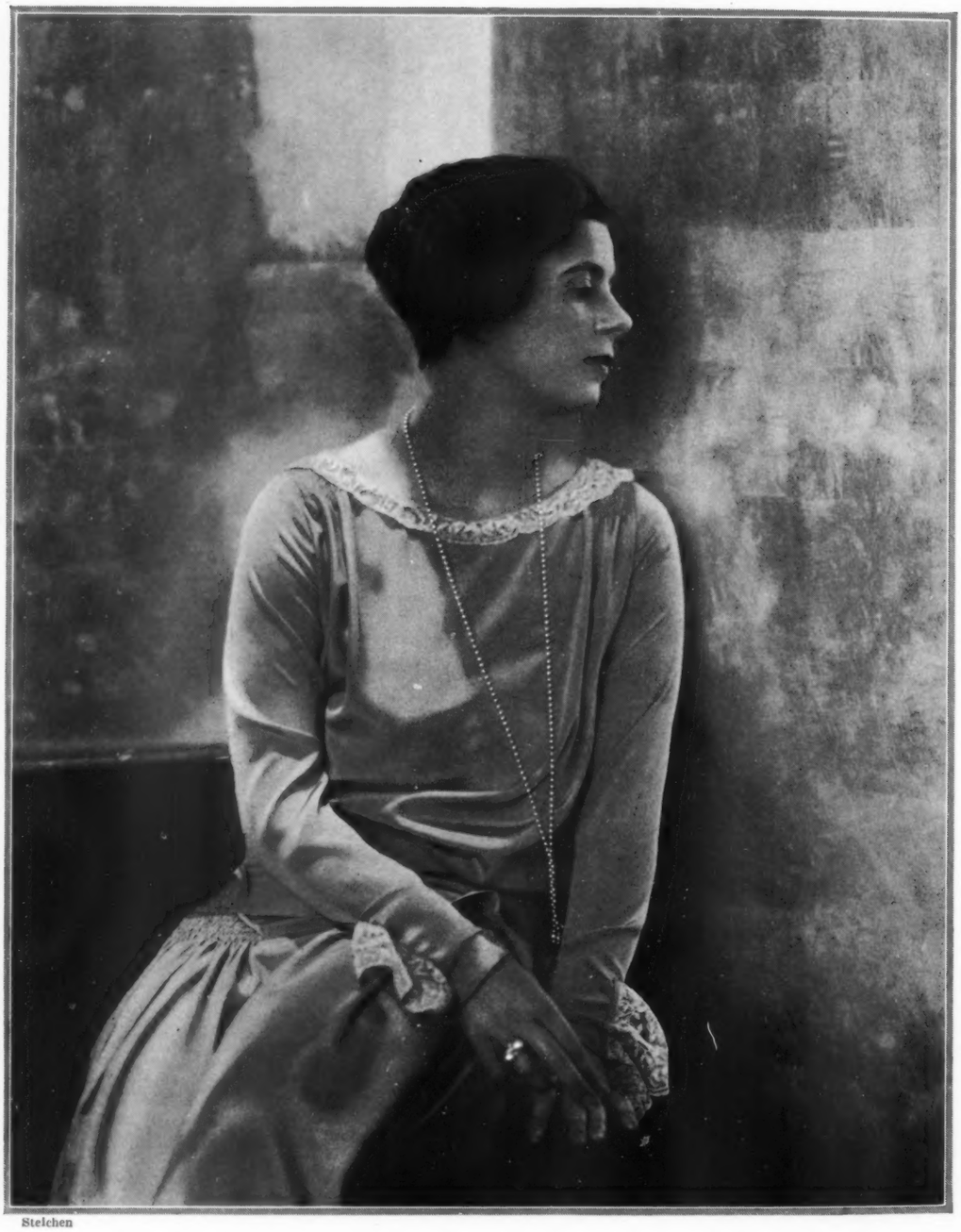
The average woman who may watch and admire this or that dancer does not benefit by what is being shown her. She may give a passing thought of admiration, never relating what she has just seen to herself. Or, at the other extreme, the spectator may think that the dancer has been going through a series of exercises or poses that she herself could do if she only cared to. Both points of view are mistaken. When we see a really beautiful dancer in action, it should inspire us to take away something that we ourselves can use. We can not look upon the graceful, finished movements of the aesthetic dancer and suppose that we can immediately do as well, for we must remember that the dancer's movements became so easy and graceful only after faithful routine and basic exercises for strengthening the muscles and acquiring control. But we can choose a dance movement here and there that we can adapt to our own particular routine of daily exercise, thus injecting novelty and impetus into the search for personal beauty. And, as will be explained later, it is novel and amusing to do this to the accompaniment of a balloon, that toy which holds a fascination for all ages.

There is, at the Folies-Bergère in Paris, a

(Continued on page 110)

POSED BY MISS GEORGIA GRAVES, OF THE FOLIES-BERGÈRE, PARIS

Hoyningen-Huené, Paris



Stelchen

MRS. KENNETH O'BRIEN

Mrs. Kenneth O'Brien, the former Miss Katherine Mackay, is a daughter of Mr. Clarence H. Mackay and a granddaughter of the late Mrs. John W. Mackay. Mr. and Mrs. O'Brien and their two small daughters, Marie Louise and Katherine, spend the summers at Southampton, Long Island

THE PEOPLE THAT REALLY RULE

WE DON'T BELIEVE THEY ARE THE MASSES, AND CERTAINLY THEY ARE NOT TO BE FOUND IN SOCIETY, WHICH MIGHT BE CALLED TO-DAY "THE CLASS NOBODY KNOWS". WHO ARE THEY?

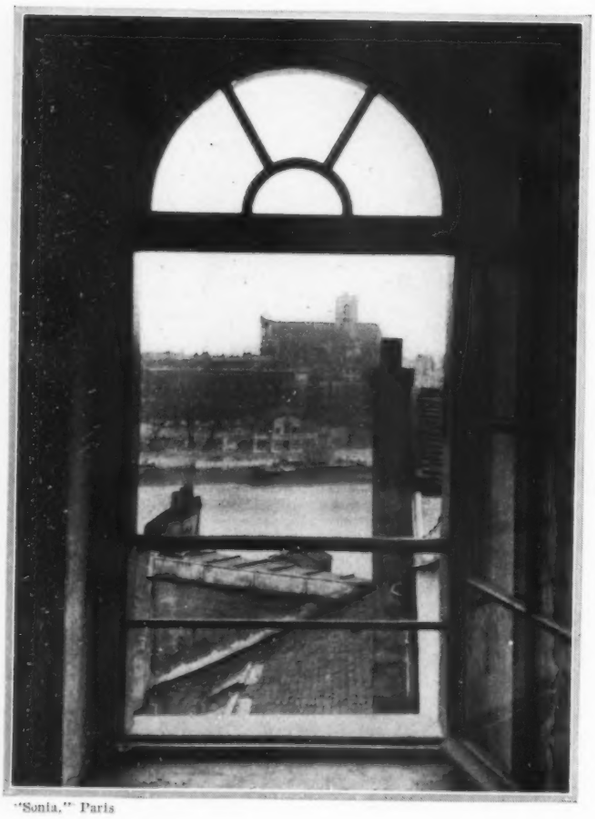
THE effect of the masses on all kinds of taste is worse than deplorable—so we are told—, and what we constantly ask is whether they are going to keep on influencing the trade market till it finally becomes all quantity and no quality, or whether the trade market will go to school itself, develop more taste, and educate the masses? At the moment, and in spite of all the real beauty about us, whenever a silly show, a coarse book, a gorgeously poor screen picture, ugly furniture, hideous ornaments, appalling designs in rugs and draperies, pretentious clothes, and shoddy accessories are presented to our notice, they are explained as "especially designed to meet public demand." Now, is this so, or isn't it? And if it is, need the public be so lavishly overfilled with what it demands? And if it isn't, why palm off the taste of the tasteless as the taste of the public?

THE public is a great big child, with the crude likes and dislikes of a child, but train a child to admire what is admirable, and it will soon discard the cheap and tawdry. Innate good taste is an appreciation of what is both finely conceived and suitable to its designed uses. And innate good taste isn't so rare either! But what does seem to be lacking, more often than not, is independent judgment. And this is where second- and third-rate personalities, the glib talkers with the parrot tongues, the terrible, non-educated smart-Aleck purveyors of all the wrong articles or the wrong point of view "put it over" on the timid characters. They really do like the awful things they sell. They know no better; they don't admit that there is any better to know—and we rather think they impose opinions upon the masses and then declare the masses responsible. How else account for the conditions we see about us?

ONE of the worst things about this swaying of the crowd-mind is that it is done in the name of a class totally unknown to the swayers. "All society does this. All smart people are wearing that," they say. And they've no more idea of how social life is lived, or what distinguished people do, than the penguins from the Cape of Good Hope know of the habits of the comparatively few princesses left in the world. There's no reason why the penguins should know, because they are perfectly self-respecting birds, conducting their affairs to please themselves, but if they were busily offering white velvet shoes for webbed feet with the assertion that all female heirs to thrones wore the like, they might, with some justice, be brought to book. Vogue knows that the princesses have not webbed feet and don't make a practice of wearing white velvet shoes, just as it knows that ladies, even at Christmas time, don't dress their maid servants in gold lamé and green velvet aprons, which costume one (otherwise apparently sane) shop exhibited in its window; just as it knows how *not* to set tables as they are set by most exhibitors of tablewares; just as it knows a thousand details about the habits and customs of its world, which are in direct contradiction to those claimed for that world by the "commerçants" who have completely lost touch with it and don't know any habits and customs but their own. Once upon a time, all commerce traded with, and for, its better-taste classes because such trade was to its advantage; now, it does this only in specialized places and along specialized lines, for the general wealth of the nation flows through different channels. We can hardly quarrel with the man who sells his clients what they really want, if they really want it, but we can quarrel with him for misrepresenting the merchandise of his own choice as that of the best private, or the worst public, taste.

IN the same way, we can quarrel a little with the stage, as it presents us with travesties of our behaviour and burlesques of our home life. Not that there mayn't be behaviour like the stage-behaviour, and home life like its representation of home life, only it isn't the behaviour, or the life, of the great world. Nor do many of our contemporary novelists, taking them by and large, seem to know or care to know how people with social tradition really conduct themselves. Such tastes and ideas as the author has are what find their way into the manuscript, and not very often are these representative of the tastes and ideas of the best class. The whole country seems to believe that the accepted measuring standard is the money standard, but, while this may be true of a great number of newly rich citizens, it is not so of those who still live according to their inherited positions.

THEY set very different values upon their possessions and regard existence from very different standpoints. They may be obliged to alter formal rules to suit a more casual generation, but they do not vulgarize their minds or their manners. It is difficult to convince the prejudiced of this. A well-known novelist once came to a lady of our acquaintance and asked her to help him write a story about New York society, showing its sordidness, selfishness, and snobbish consciousness of money. "But society as I know it isn't especially sordid or selfish," she said, "nor conscious of money as money. People who have been accustomed to beautiful and dignified surroundings all their lives don't think of them or value them just for their cost. Commercial society, that has come newly to them, may; the men who are only interested in being rich, the women who are only interested in spending riches. They aren't the genuine article. Of course, all human beings have about the same faults, but well-bred people are less sordid and selfish than others. Come and live here among them." But this was too much for the gentleman. "You don't suppose I lived among the pork packers when I wrote 'The Jungle,' do you?" said he. And so, once more gentle people went first misunderstood and then un-regarded. Let us hope they will be better appreciated in a better world.



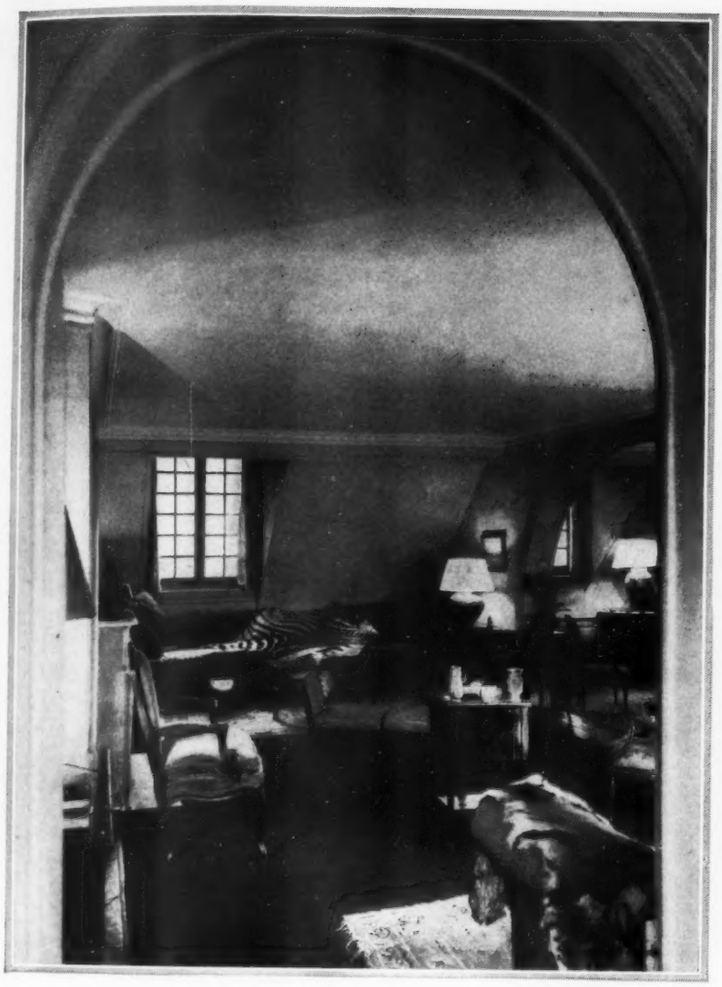
"Sonia," Paris

(Above) The walls of the Princesse Faucigny-Lucinge's dining-room are frescoed with moyen-âge maps. The consoles and tables, fashioned of wood, imitate marble and stone

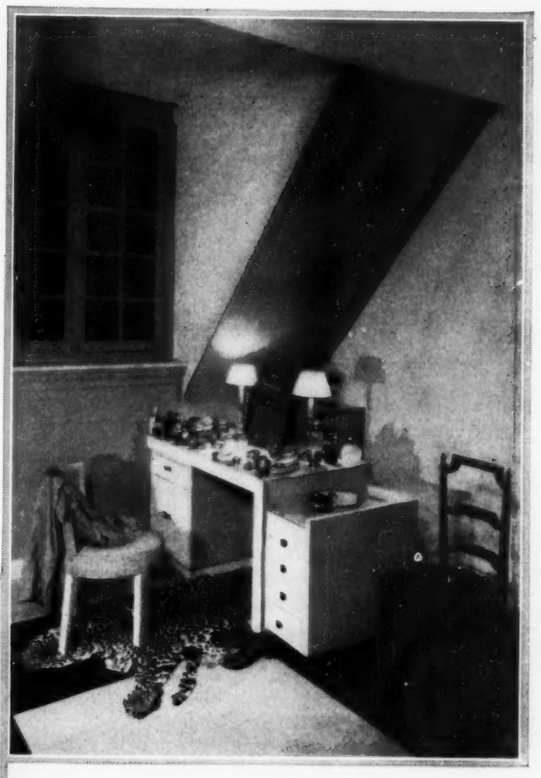
(Left) The dining-room window overlooking the river is uncurtained, so that, night or day, the colourful life of the Seine can be seen and heard as it floats on its picturesque way

IN THE GOTHIC ATTICS OF PARIS

TUCKED away in the old part of Paris, up among the chimney-pots and the crooked roofs of a Gothic world, one finds, occasionally, some such charming nook as the apartment of the Princesse Guy de Faucigny-Lucinge. From the windows of the drawing-room, with its many angles and archways, one has a view of Notre-Dame, floating like a mirage above the roofs of the crazy houses around it, while, from the dining-room, one looks down on the Seine, through a forest of the same quaint chimney-pots. This is really Old Paris, where one is disturbed only by the sirens of the barges floating down the river —where the roar of the boulevards does not reach. For the Princesse's dining-room, the consoles and tables were originally ordered in marble and stone, but, because this old house could not stand the weight, they were very cleverly imitated in wood, as may be seen in the photograph at the top of the page. Scarlet taffeta curtains outline the windows of this room, give accent to the maps, and form a bright frame for the pictorial Paris outside.



(Left) The drawing-room is broken up by dormer-windows and the slanting lines of the roof. The walls are beige, the carpet brown, and the comfortable sofa is covered with tête de nègre velvet and a huge tiger skin



Under the eaves, Djo Bourgeois, the modern decorator, has created a dressing-room with painted lemon-yellow walls and white built-in furniture. The flooring is composed of black, cream, and terra-cotta rubber

(Right) For hundreds of years, this window in the eaves has framed an unchanging view of Gothic Paris, and, wherever one sits in the drawing-room, the spires of Notre-Dame loom up against the sky

"Sonia," Paris

H. Schmolz, Köln

(Above) Bruno Paul assembled the decoration of this room, with its movable dressing-table and unusually lovely voile curtains, which are patterned with a gigantic flower motive

(Below) The informal treatment of Ruth Hildegard Geyer-Raack's murals softens the harshness of their modernism and gives them the delightful advantage of impermanency

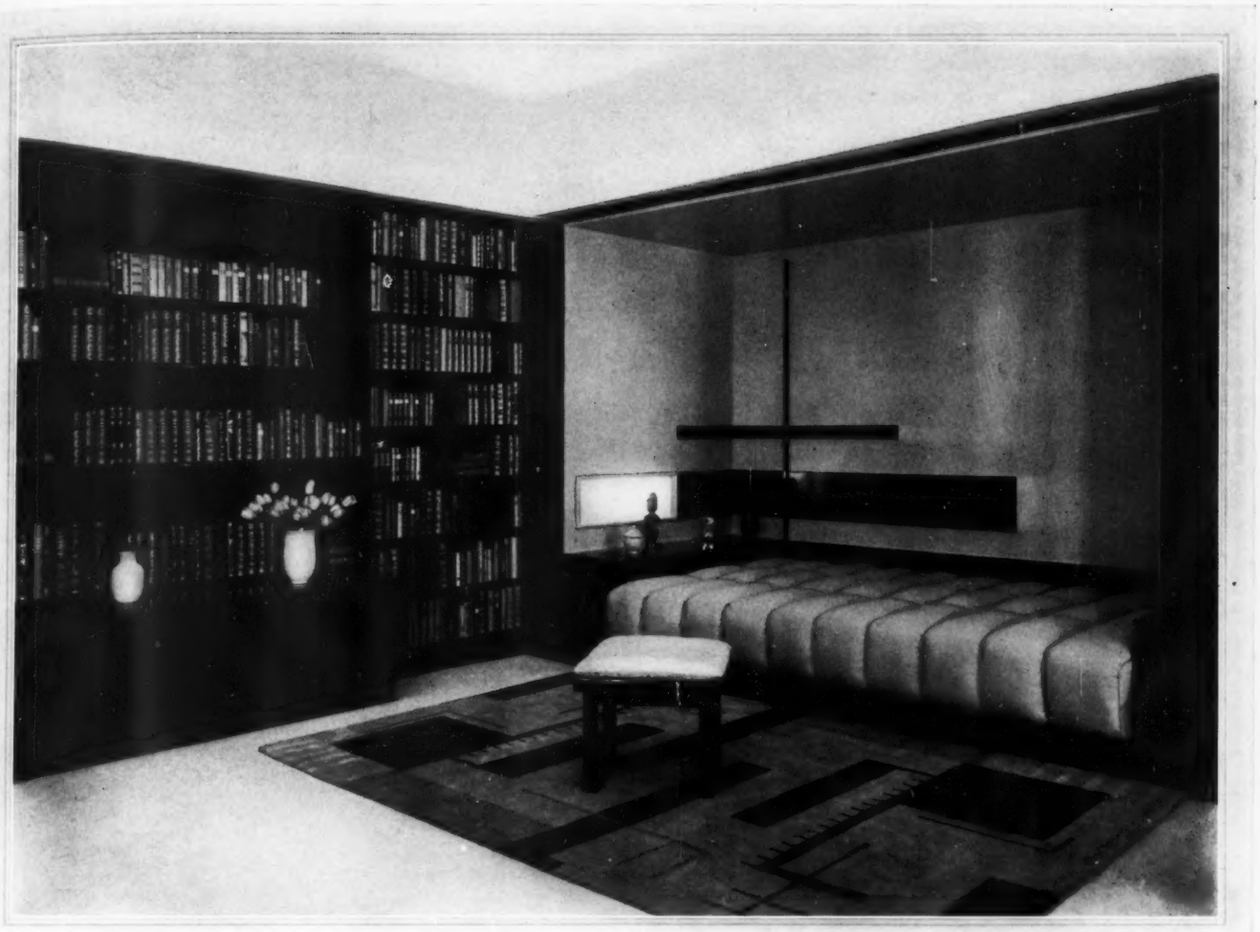
Atelier Leonard, Berlin

TWO WINGS OF GERMAN MODERN ART

BY HELEN APPLETON READ

IN Germany, as in those other European countries that have cradled the twentieth-century renaissance in the decorative arts, two clearly defined tendencies have developed. Both are modern in the sense that neither derives from traditional motives or period styles, but they are widely divergent in their interpretation of what connotes the modern spirit. They may be inadequately designated as the right and left wings.

The right wing tends to traditionalism, because it regards the twentieth-century renaissance as merely another style or fashion in decoration, whose forms have, in reality, only a remote connection with the economic and social needs of the twentieth century. Taste and a genuinely creative quality occur



(Above) Designed and decorated by Fischer, this library takes as its colour scheme black, white, and canary-yellow, with a touch of blue, and modifies its effect by simple furniture

(Below) Horizontal lines of coloured stones are the linear tie that binds these separate units of fireplace and built-in bookcase, in a room designed by Bruno Paul

in the furniture, textiles, ceramics, and metal work evolved by this group. But, fundamentally, they are out of joint with the times. Their designs do not involve fundamental principles of living. They are neither more practical, economical, nor beautiful than many of the existing styles. A sky-scraper bookcase is essentially no more modern than a horizontal one, nor are the geometric motives that prevail in so-called modernistic design more reflective of a twentieth-century point of view than flower forms or curves.

THE LEFT WING

The left wing—rational radicals is the closest, if paradoxical, definition for their point of view—opprobriously terms this other type of twentieth-century design *kunstgewerblich* (arts and crafts) and considers it as anachronistic as is the placing of classic ornament on steel and cement structures, or the imitating of handwork by mechanical processes. Their credo has distinct sociological and economic aspects, with the machine as the dominating factor. The home must eventually be rationalized as some of its parts are already—the kitchen and the bathroom. It must function for the business of living as economically and efficiently as does the modern office, factory, or laboratory. Furniture

(Continued on page 118)

© Atelier Stone, Berlin

Hoyningen-Huené, Paris

BRIGITTE HELM

Brigitte Helm, who was seen last year in the German film, "Metropolis," wears this Louiseboulanger tea-gown of white tulle and lamé in the film "l'Argent," adapted from Zola's story by Marcel L'Herbier

Ethel Barrymore in "The Kingdom of God"

SEEN on the STAGE

by

DAVID CARB

THE producing managers have at last bestirred themselves. Ever since the first curtains of this unfortunate season rang up, most of the impresarios have been lamenting loudly the illness and imminent decease of the legitimate drama. As usual, they confused their own condition with that of their world. Different individuals assigned different reasons for the soi-disant tragedy (not one blamed himself); the majority agreed on two causes of the depression. These, in their opinion, explain it: the talking-pictures and public indifference (whatever that may mean).

Undoubtedly, voices issuing from the erstwhile silent screen have lured multitudes into the cinema houses—the novelty and "hearing your favourite actor talk" would account for that. Not even the producers of the speaking films maintain that their product is a substitute for real people on a stage. There issue constantly from the publicity departments announcements to the effect that the voices have not yet been "perfected," although the talking-picture people assume that, when the process of perfecting has been completed, the shadow voices will effectually displace the human voice direct—still another attempt of mechanism to take the place of humanity. It has not done so heretofore. And one does not have to be unduly rash or sanguine to predict that it never will.

As to public indifference: if the phrase means refusal to attend poor plays, that very indifference is encouraging. It shows that the public knows what it wants and will not patronize anything less, that it cares enough to take drastic action against inferior stuff. I refer to a particular public. For the seat of the trouble is not high prices, the "talkies," traffic congestion, or anything of the kind. In my opinion, it lies in the fact that, as in American life generally, the public is dividing into two distinct parts; they may be called, loosely, the movie public and the sophisticated.

The latter attend the theatre in numbers and will continue to do so whenever a play of their kind appears. At the moment, the non-musicals most in demand are "Holiday," "Major Barbara," "Wings Over Europe," "The Perfect Alibi," "The High Road," "The Cherry Orchard," "Strange Interlude"—every one sophisticated; none—with possibly one exception—obvious movie material. There seems to be no argument. And lamentations are out of place. For, although the producer will no longer be able to design each production to please all the hundred million Americans and the millions of other nationalities scattered about the world, although he must cease choosing his script from the angle of "all things to all men" and to the movies as well, he will not be shooting in the air any more: let him acquire the habit of seeking sincere plays—provocative, stimulating, and witty if possible—plays dealing with life from the point of view of the characters, and, provided they are theatre-worthy and their values not obscured by acting and direction, he need not fear bankruptcy. Perhaps, his dream of becoming a millionaire overnight will not be realized, but that simply places him on the same plane with the major part of the race, gifted and dull, shrewd and naïve alike. Let him recapture the lost popular confidence, and his cares will diminish rapidly.

The feat will not be so difficult as he anticipates. He will be catering to a more or less homogeneous taste, like the proprietors of the smart Fifth Avenue shops, to an aristocracy. The long process by which illusion has been drained from the theatre we will not go into here. He must restore illusion, but that will be merely returning to first principles.

The division of publics is coming to pass more abruptly than seemed possible last year, although there were then clear indications

(Continued on page 104)

Vogue's World

AS I SEE IT

Left On Papa's Hands

By Kay Bee

A DÉBUTANTE is a mighty huntress, and her prey is MAN. She has just one year in which she is on official sale and advertised widely, and, then, if she hasn't got her man and isn't tied down to the ball and chain (wedlock), she becomes an L. O. P. H. In the good old days, to be "Left-On-Papa's-Hands" was a disaster, and the victim of this tragedy immediately became a problem. But, nowadays, a girl has just *x* numbers of resources and can well afford to wait for the *"Grande Passion"* instead of snatching at the highest bidder. I don't mean that all girls who married in their débutante year did so out of fright, nor am I prophesying that all girls will undergo the trials and thrills of a *"Grande Passion,"* but there isn't any longer the feeling that: "Well, if I don't marry Wuffie—what shall I do with myself?" A few suggestions are given here.

IF you think that Love is not for you and that your heart is controlled entirely by your head, and, therefore, your brain needs improving, try the Columbia Extension Courses. You will find there all average morons, a few very brilliant and eager Mildreds and Henrys, and lots of interesting Jacks with about the knowledge of the "Intelligentsia." Columbia also has its physical moments, as, for instance, the time the sophomores had a tug of war with the freshmen, and by sheer brawn dragged them down Columbus Avenue. Incidentally, great brain-work was exerted when the officers of the law came up to argue about the mess the traffic was in.

SECONDLY, if you haven't given up the big man-chasing act and think your maternal and domestic instincts are your forte, I suggest a Mediterranean cruise or many trips back and forth across the big pond. It is really impossible to lose yourself on a boat, and, with nothing but water about you and no possible competition, except your fellow passengers, every one becomes very intimate, and, also, you know—"proximity makes husbands of us all."

THEN, lots of girls take up working in shops, and, from nine in the morning until five in the afternoon, they go through the ordeal of ingratiating themselves with customers, who look at everything and buy nothing. Occasionally, their friends or family come in and buy something, but, on the whole, the girl goes through the most acid tests of "keeping calm, cool, and collected" and, after two or three months, chucks the job.

THE above suggestions are strictly for girls without any definite talent, vocation, or hobby. After the one year of chivying about, often a talented girl feels she would willingly devote her life to a career. If she acts, she is only too glad to await her big chance, although, while waiting, she takes the part of the maid in a show that's put on in Hoboken, and says: "Very good, Madam," and never appears again. Others go to Ned Wayburn's and while the hours away stamping, wiggling, and waving their feet about, counting one, two, three, and showing off their art at charity balls. Still others are interested in drawing, design, or interior decorating and go to art schools, where they are taught that to "live in the Louvre with the Old Masters" is divine, and, incidentally, learn to appreciate beautiful things. There is, too, still living, the girl who loves horses and who, in this mechanical age, clings to her thoroughbreds. She can have all the fun of bickering with horse dealers, buying and selling horses, (what matter if it's at a loss?), and breaking in young colts (which, although risky, is thrilling).

AND lastly, and most emphatically, I mention charity work. This has so many branches that I can't name them all; but some of the outstanding and most interesting ones are the Charity Organization Society, which amounts to a human course of psychology; the A. I. C. P., which asks you to become the fairy godmother to a family; and all kinds of hospital and clinical work.

SO you see, nowadays, a girl has every possible kind of an occupation offered to her and need never feel that she is a post mortem if the "right man" doesn't claim her in the débutante year. Personally, I think an L. O. P. H. has a nifty work-out with Old Father Time and Lil'Life and certainly has nothing to worry about.

BECAUSE of my dirge, don't think I'm advocating spinsterhood and am the President of the celibates getting in his or her bon mot. I am merely boosting the post-bud's stock and price.

Paris in Colour

Red, black, and yellow printed Flamenga, a heavy crêpe marocain; coat of black Flamenga. Fabric from BIANCHINI, FERIER

THE NEW SPRING FABRICS

FORECAST COMING FASHIONS

Ensembles for Resort and Town

Yellow Tusselya Moucheté, a silk and wool tussur streaked with black silk; dress of black crêpe de Chine.
Fabric from MEYER

Les Myriades Sumida, a heavy silk crêpe printed in black, red, and cream; coat of cream-beige Kashannam. The light coat over a dark dress is a new and smart combination.
Fabric from RODIER

New Versions of the Ever-Popular Monchoir Scarf

SUMMER DRESSES AND SCARFS

AS INTERPRETED IN THE NEW FABRICS

Scarf and belt of Tuslikasha printed in red, blue, yellow, and black. Dress of natural coloured Tussannam.
Fabric from RODIER

Crêpe Sumida printed in red, black, and white is combined with the same material in plain red and plain white
Fabric from RODIER

Soft crêpe faille printed in pink, red, and white. Scarf of white crêpe de Chine.
Fabric from COUDURIER, FRUCTUS and DESCHER

Evening Gowns of New Printed Fabrics and Colors

PRINTED FAILLE TAFFETAS AND CHIFFONS

CONTINUE SMART

White chiffon printed with a nasturtium design. Autumn shades are extremely good in the new spring prints.

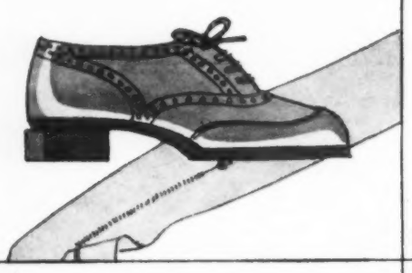
Soft warp-printed faille in grey-blue, rose, black, yellow, and pale mauve.
Fabrics from BIANCHINI

Crêpe Argentina, a georgette façonné, is shown in a new salmon-rose shade called "Etrusque." This shade recurs again and again in the print motifs of the Ducharne collection of fabrics.
Fabric from DUCHARNE

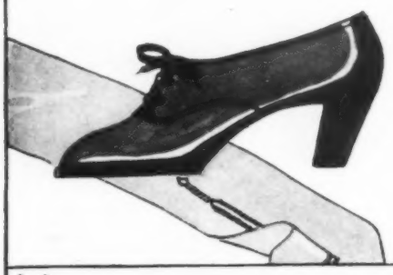
Every Smart Woman's Wardrobe Should Contain These

Classic Accessories

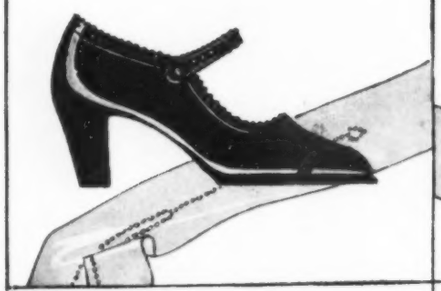
(1) Shoecraft has this shoe



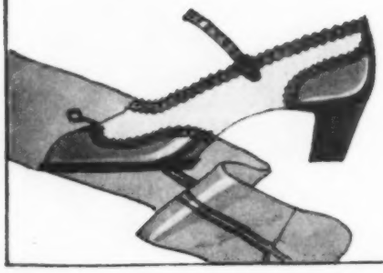
(2) Pedemode



(3) Pedemode

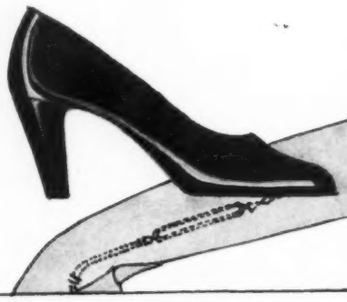


(4) Henning

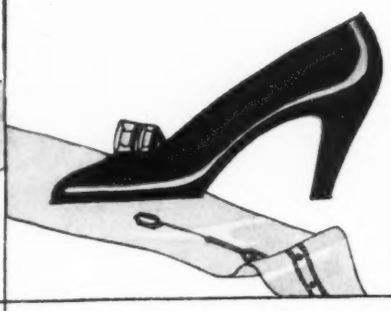


(5)

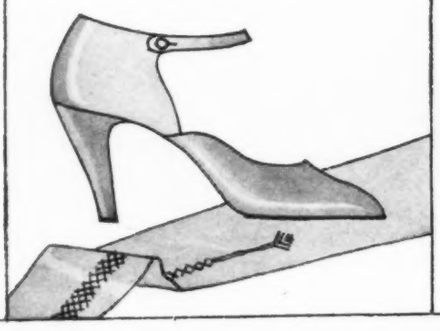
(6) Hanan



(7) Martin & Martin



(8) I. Miller



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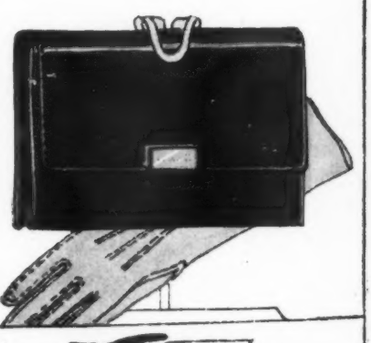
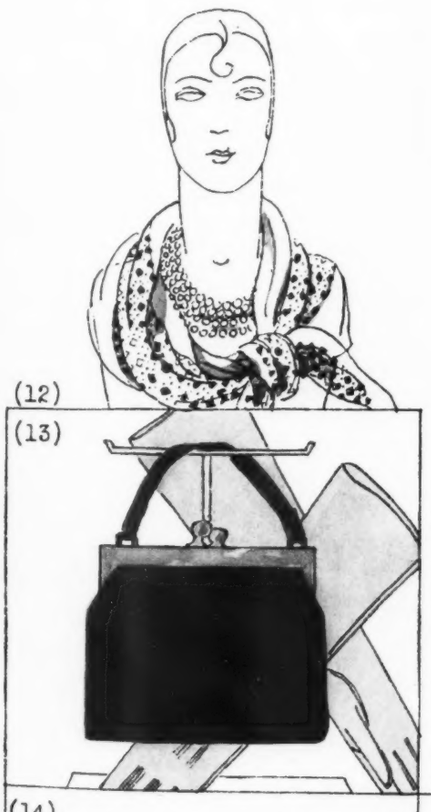


(11)

The question of accessories has become perhaps the most important one in the mode to-day. Women are realizing more and more that no matter how smart their costumes may be, unless the accessories are correct, they can not hope to be truly chic. . . . Fashion, ever changing, is in a continual process of evolution. The modern woman who attempts to keep step with the times must be ever on the alert to change with them - to be as ready to accept innovations as Fashion is to offer them. However, in the constant search for "something new," even the most discerning of women is apt to neglect essentials. And these essentials are, after all, the foundation of chic. . On these two pages are shown typical examples of classic accessories that are good all the year around. No matter how many other accessories a smart woman's wardrobe may contain, it is incomplete without these staples. With these, the smart woman may be sure that, no matter what her costume, she will always have the correct and appropriate accessories for every occasion. . . . . .



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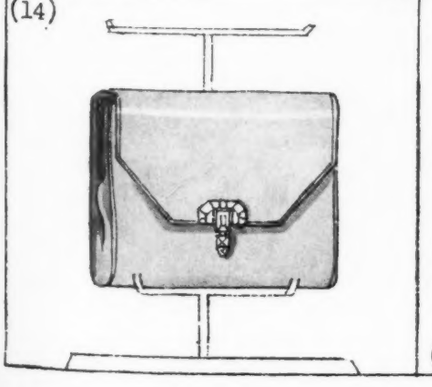
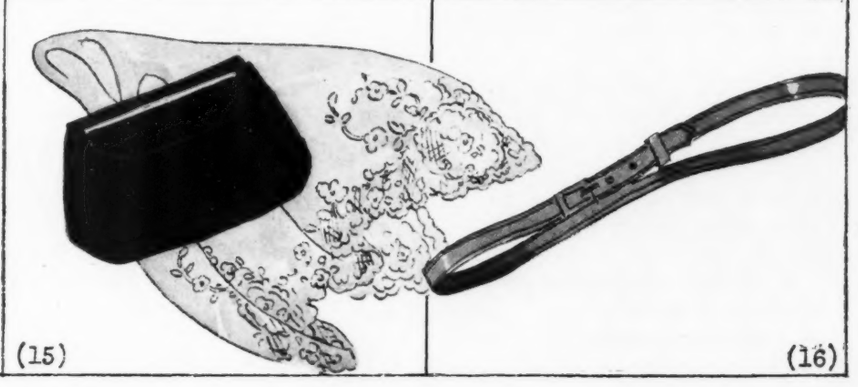




(15)

(16)

For active sports and for the country:
Tan calf Oxfords; beige wool stockings (1). Angora wool scarf in beige and brown (5). Tan leather belt for sweaters (16). Heavy washable reindeer gloves, same shape and stitching as gloves 10.

For tweed town costumes and spectator sports clothes:
Low-cut brown calf Oxfords; fine lisle stockings in beige (2). Frameless brown calf envelope bag; washable reindeer gloves (10). Plaid foulard scarf (9).

For tailleurs and one-piece dresses:
Black calf one-strap pumps; rose-beige silk stockings (3). Black pin-seal hand-bag; beige suède hand-stitched pull-on gloves (11).

For resort wear:
White antelope and brown box-calf one-strap pumps; stockings in deep sunburn shade (4).

For afternoon costumes in black and dark colours:
Black patent leather pumps; beige silk stockings (6). Black antelope hand-bag with blond tortoise-shell frame; cream-white suède pull-on gloves and beige gloves matching the stockings (13). White chiffon scarf printed in black; four-strand pearl necklace (12).

For evening dresses in black and dark colours:
Black satin pumps with or without paste buckles; very sheer, medium dark, beige stockings (7). Black velvet frameless pouch bag; beige lace and chiffon evening handkerchief (15).

For wear with light-coloured evening gowns:
Buttoned one-strap sandals in blond satin; very sheer stockings to match the skin (8). Envelope bag to match the sandals (14).

WHAT SMART WOMEN WEAR

Négligés
in Rose and Green—
from Grande

(1) Marquise de Paris
Heavy satin in two shades of pale rose.

(2) Madame de Gainza
Heavy silk corduroy in pale green.

(3) Madame André Dubonnet
Pale green and pale rose velvet combined with pale green lace.

(4) Comtesse de Breteuil
Pale rose moire, with ruchings and lining of matching velvet.

WHAT SMART WOMEN WEAR

Dinner Gowns and Dance Dresses

(1)

(2)

(3)

(4)

(5)

(1) Seen at Ciro's: Vivid dark blue crêpe de Chine dress (Augustabernard) with two natural camelias, one red and one white, on shoulder.

(2) Seen at Ciro's: Necklace of polished rubies and diamond links worn with a white satin dress.

(3) Comtesse Jean de Polignac wears this costume for dining at home. Dress of black satin with jacket of heavy blue satin (Lanvin). Blue satin shoes (Perugia).

(4) Baronne Styrcea seen at the Florida: Black velvet dress with mouchoir scarf of rose chiffon. Necklace of old amber and tinted ivory beads.

(5) Comtesse Celani wears this robe d'intérieur in red brown and two shades of red chiffon for dining at home.

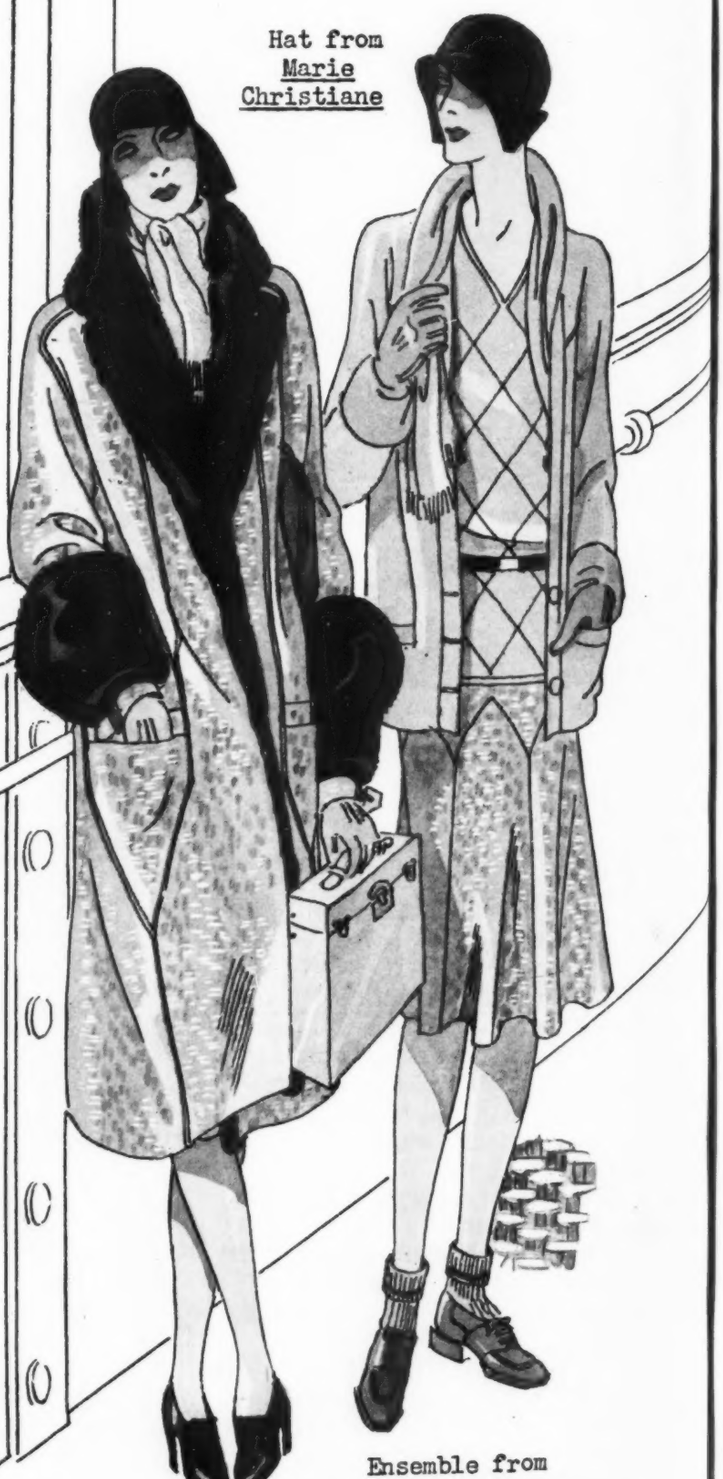
A CORRECT COMPOSITE COSTUME

For Overseas Travel

Vuitton

Vuitton

Hermès



Hat from Marie Christiane

Ensemble from Lucien Lelong

The travelling outfit will naturally be the most important consideration of the woman who is preparing her wardrobe for an ocean voyage. Here is a costume, correct in every detail, with which the traveller will be not only fully equipped for comfort on shipboard, but will also be smartly attired for going on board and for landing.

The coat and skirt are of a new very light coloured tweed in a mixture of beige, grège, and white threads. The coat, lined and trimmed with nutria, has ample fulness to cover the knees comfortably when sitting in a deck chair. The cardigan and scarf are of knitted angora wool. The sweater is of beige jersey. On board, when the weather permits, the cardigan, scarf, sweater, and skirt will be found sufficiently warm. The hat is of brown felt. When boarding the ship, brown calf Oxfords with medium high leather heels, beige lisle stockings, and hand-stitched washable suède gloves are correct accessories. The flat-heeled Oxfords in tan box calf, beige wool socks, and loosely comfortable hand-stitched washable antelope gloves in beige are for promenading on deck.

A hand-bag in brown pin-seal, sufficiently large to contain passport, tickets, keys, etc., is best for travel. The thick camel's hair blanket has a convenient carrying-case of brown calf with "zipper" fastening. A pigskin bag fitted with bottles is an added convenience for the traveller.

VIOLA PARIS MAKES HER MOST EXQUISITE CONFESSIONS

VOGUE considers Viola Paris one of the smartest women in the world. From time to time, her costumes have been shown in these pages, and now Vogue has asked her to tell the secret that enables her always to be well-groomed and immaculately smart.

"Well," said Miss Paris, "it's really not much of a secret. Any woman can look chic and well-groomed if she will only take a little trouble. Exactly what do you want me to tell you?"

"Everything about the care of clothes. To begin with, what do you consider the key-note of smartness?"

DISCIPLINE IN DRESS

"Discipline—and absolute order. Without these two essentials, no woman can hope always to look smart. I noticed that you stressed that word 'always' in the beginning of the conversation, and I repeat it. The only way to gain a great reputation for chic is *always* to look one's best. I have many friends who, once in a great while, will appear looking too perfect for words, but these occasions are so few and far between that those women can never hope to become noted for their smartness. The well-groomed woman can *never* let down, and she can not allow 'off-days' to intrude upon her calendar. She must always be wide-awake and up on her toes, so to speak. Her hats must be kept in shape and well brushed, her clothes pressed and spotless, her stockings the correct shade, glossy and with no visible mends, and her shoes polished to the utmost. The woman who strives for impeccability in dress must think of herself as a soldier who is ever on parade."

"But isn't a personal maid essential if all this is to be accomplished, thus placing impeccability in dress out of the reach of a woman with a limited purse?"

"Quite the contrary. A woman who observes my rules of discipline and order in her wardrobe can 'maid' herself, if necessary; and these rules are even more important to the woman who is not well off, because she has to keep her clothes looking new much longer than her richer friends."

"I see what you mean. Now, we've come to the most important point: what *are* these rules of discipline and order?"

"I'll go through a woman's wardrobe, beginning with hats and shoes and accessories, and explain the care that should be taken of each of the various groups, a procedure that, I think, should make the whole matter clear to you.

"All head-gear should be put on hat-stands in the closet. There is nothing worse for a hat than placing it flat on a shelf, as the brim is bound to get out of shape and dusty, for, however clean shelves are kept, it is impossible to keep them entirely free from dust. If one is staying in a hotel or house where there are no hat-stands, the only thing to do is to put one's hats on the shelves with the crown down. A hat should never be thrown down on a bed or chair—it must always be on its stand, except when it is being worn. When travelling, the crowns should be stuffed hard with tissue-paper, and the hat placed in the trunk with the brim upward, packing it in with plenty of tissue-paper to keep it in place and protect the brim. However, in my estimation, the greatest sin a woman can commit against a felt or straw hat is to pull it on by the brim. It should be held on each side of the crown and pushed down on to the head. The same holds good when it is being removed, except that it is pushed upwards instead of downwards. If all these instructions are followed and powder finger-prints are carefully brushed off the hat after it is on the head, the life of a hat is doubled."

"Do you find that American women as a whole know these facts about hats?"

"No, I think that the majority of them have no feeling at all for their hats. Pulling a hat on by the brim might almost be called a national gesture. American women will almost invariably tug them on, and they don't seem to realize that their hat brims look like waves in a choppy sea.

UNDERSTANDING OF CHIC

"To keep my stockings from fading, my maid uses a teaspoonful of tan Tintex in the water for all the day stockings and half a teaspoonful for the evening ones. Of course, I have a terrific aversion to light stockings and always wear the sunburn colours with everything, but other people may use Tintex of a lighter shade if they prefer it. A little vinegar in the rinsing water will keep the gloss of the silk and prevent them from stretching. I have a friend who puts the stockings she has worn during the day in the bathroom at night so that the maid can find them early the next morning and mend and wash them. In this way, her stockings are washed every day, and she only uses a small number at a time, replacing them as they wear out. In this way, they don't pile up. This is a good plan even for the woman who has to be her own maid. The same thing may be applicable to silk underwear and handkerchiefs.

(Continued on page 102)

SPRING SHOES

FOR THE

RIVIERA

THE MORE nearly a shoe conforms to the classic type, the more likely it is to be selected by the discriminating woman, regardless of the use for which it is intended.

The combination of brown and white is essential to the walking, as well as to the tennis shoe. As for the afternoon shoe, the colour combination provides that note of informality always appropriate to the Riviera. Semisports is the right note in shoes for day wear and retains, within the boundaries of chic and good taste, the tendency towards elegance that characterizes many of the afternoon costumes on the Riviera.

Black and white, or grey and white, will replace, on occasion, the classic brown-and-white combination—with grey-mixture tweed or flannel ensembles, for example.

Beige kid owes its continued vogue to its practical qualities. When simple in cut and worn with stockings to match, it is correct with any type of costume.

The undiminished favour of shades of blue ensures, till the end of spring, the dark blue shoe. It may be the classic pump, the strap pump, or the sports type; it may be made of lizard, or of kid, or of box-calf. Navy-blue and white will still be a happy combination.

The indispensable new note is provided by a shoe in

1. Brown box-calf walking shoe. Fine rows of stitching in the same shade outline the excellent cut

2. White antelope tennis shoe; reddish-brown crocodile saddle; light-weight rubber sole; Perugia

3. Sports shoe of brown and white antelope, with a single, continuous line of broguing; Hellstern

4. Brown kid and white antelope, a low heel, and broguing give this shoe a semisports character

5. Brown antelope shoe with brown crocodile applied over the back of the heel and instep; Greco

6. Narrow strips of brown leather outline the sections cut from this white antelope sandal; from Perugia

7. Beige antelope and lizard afternoon pump. A tongue emphasizes the high-cut vamp; Hellstern

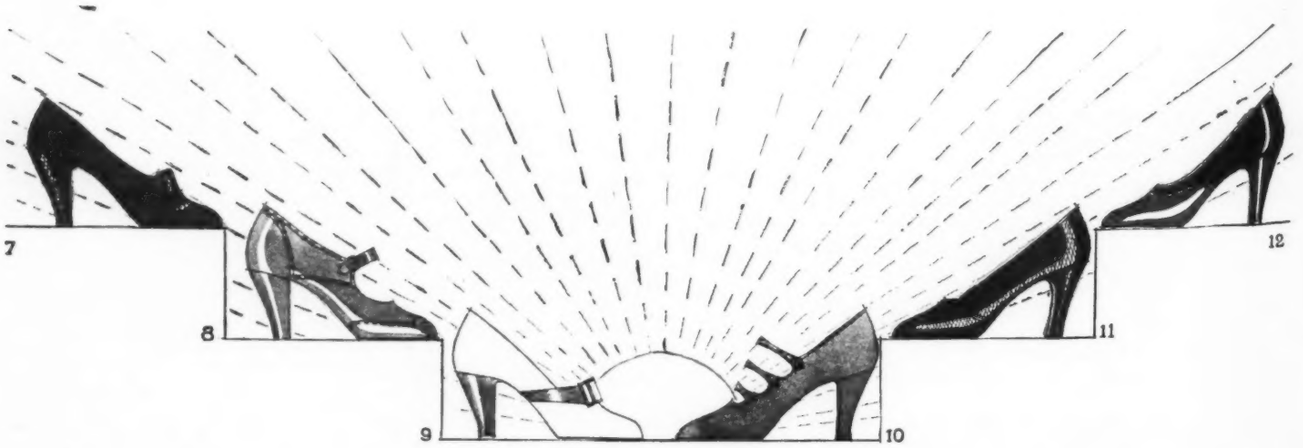
8. Semisports shoe in pale mastic kid. The broguing balances the colour and adapts it to afternoon wear

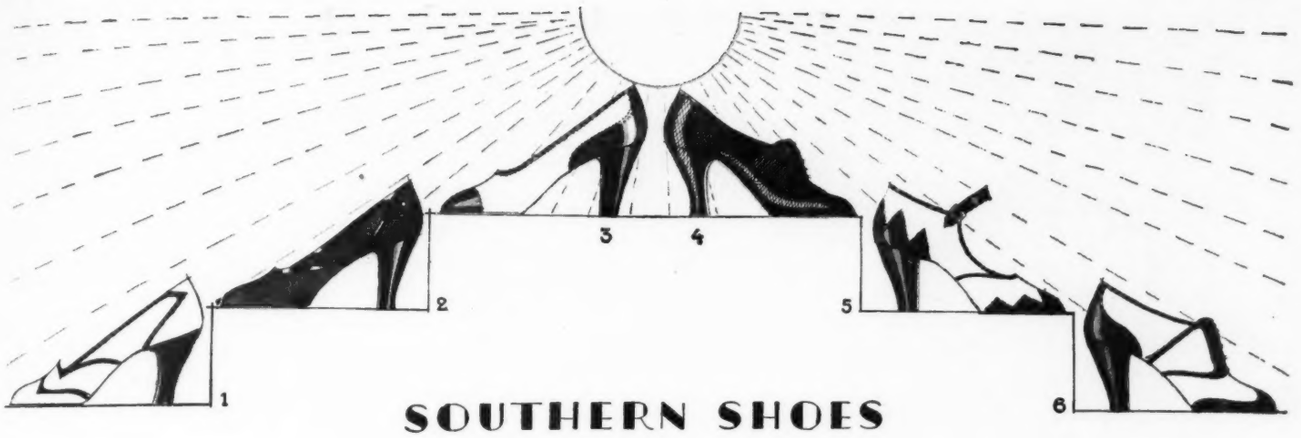
9. White antelope with heel and band in pale grey kid. Grey-and-silver enamel buckle; Greco

10. Pipings of kid to match outline the contours of this three-strap shoe in mustard-beige antelope

11. Beige kid outlines the edge and continues across the vamp of this beige lizard pump; Perugia

12. The combination of black kid with mastic kid preserves the semisports character of this pump





SOUTHERN SHOES OF NEW FORMALITY

1. Brown kid trims this white antelope pump in perforated strips and covers the heel; from Perugia

2. The perforated strips and heel of this light beige antelope pump are of brown leather; Hellstern

3. White antelope with brown leather applied over the heel and toe; perforated strip; from Hellstern

4. An afternoon shoe with a semisports character. Dark beige lizard trimmed with beige kid strips

5. Brown kid is applied in perforated zigzags on the white antelope of this one-strap shoe; Hellstern

6. Brown perforated kid combines with white antelope in this spectator sports shoe; leather heel; Greco

a delicate grey-beige shade, called mastic (putty-colour). This colour, which might in itself be too luxurious, is offset by the semisports character of the shoe—trimmed only with perforations or made in a combination of colours—mastic and black, for example.

The pump is the most appropriate shoe for afternoon. Its style permits no elaboration other than a combination of leathers and colours, as indicated above, and is smartest when utterly plain. It is made of kid or lizard, or in a combination of white antelope and coloured kid.

The strap shoe holds its own. For sports wear, it has a low heel and is trimmed with broguing or stitching. For afternoon, it may be encrusted with other leathers, but always in a restrained manner. In contrast to the pump, it is seldom entirely plain. The one-strap model is usually the best, and it may be of kid, box-calf, or one of the reptile leathers.

The high cut, usually associated with the sports shoe, is also observed for afternoon. The shoe may be of box-calf, or crocodile, or white antelope and coloured kid.

Some of the low-heeled sandals, of white antelope and brown kid, are cut in such a manner as largely to expose the foot. Others, on the contrary, conceal the foot and

(Continued on page 120)

7. Vivid red crêpe de Chine evening slipper with motifs of silver leather and black crêpe; from Bunting

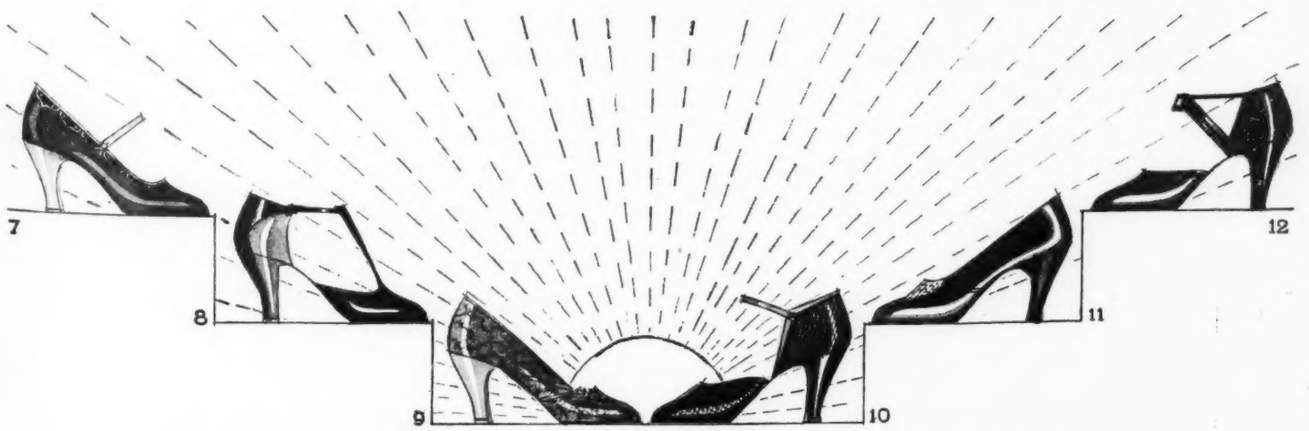
8. Silver kid incrustations only partly cover the heel of this black satin evening slipper; from Greco

9. Silver-and-rose lamé, trimmed with bands of silver kid and a tiny buckle of strass; Hellstern

10. Sandal of gold-and-red lamé, red predominating; heel covered with red crêpe; Hellstern

11. Vivid red satin piped in silver kid, which also covers the heel; charming strass motif; from Perugia

12. Emerald crêpe de Chine; black leather lines; green stone and strass buckle; Hellstern



THE lady at the left is wearing a Worth suit from Chez Ninon, combining a red crêpe de Chine skirt and red jersey cardigan with a grey jersey blouse and red and grey crêpe de Chine scarf. Her companion has a Vionnet ensemble from Chez Ninon in chartreuse-green. The long loose coat and skirt are of woollen, and the blouse is of crêpe de Chine. London Trades created the suit shown third from the left, which is from Wanamaker. Bright navy-blue jersey is used for the jacket and skirt, and a novelty jersey in grey, light blue, and navy-blue for the blouse. The Goupy ensemble at the right from MacVeady consists of a coat and skirt of beige-and-brown tweed and a beige jersey blouse, with a brown and beige scarf.

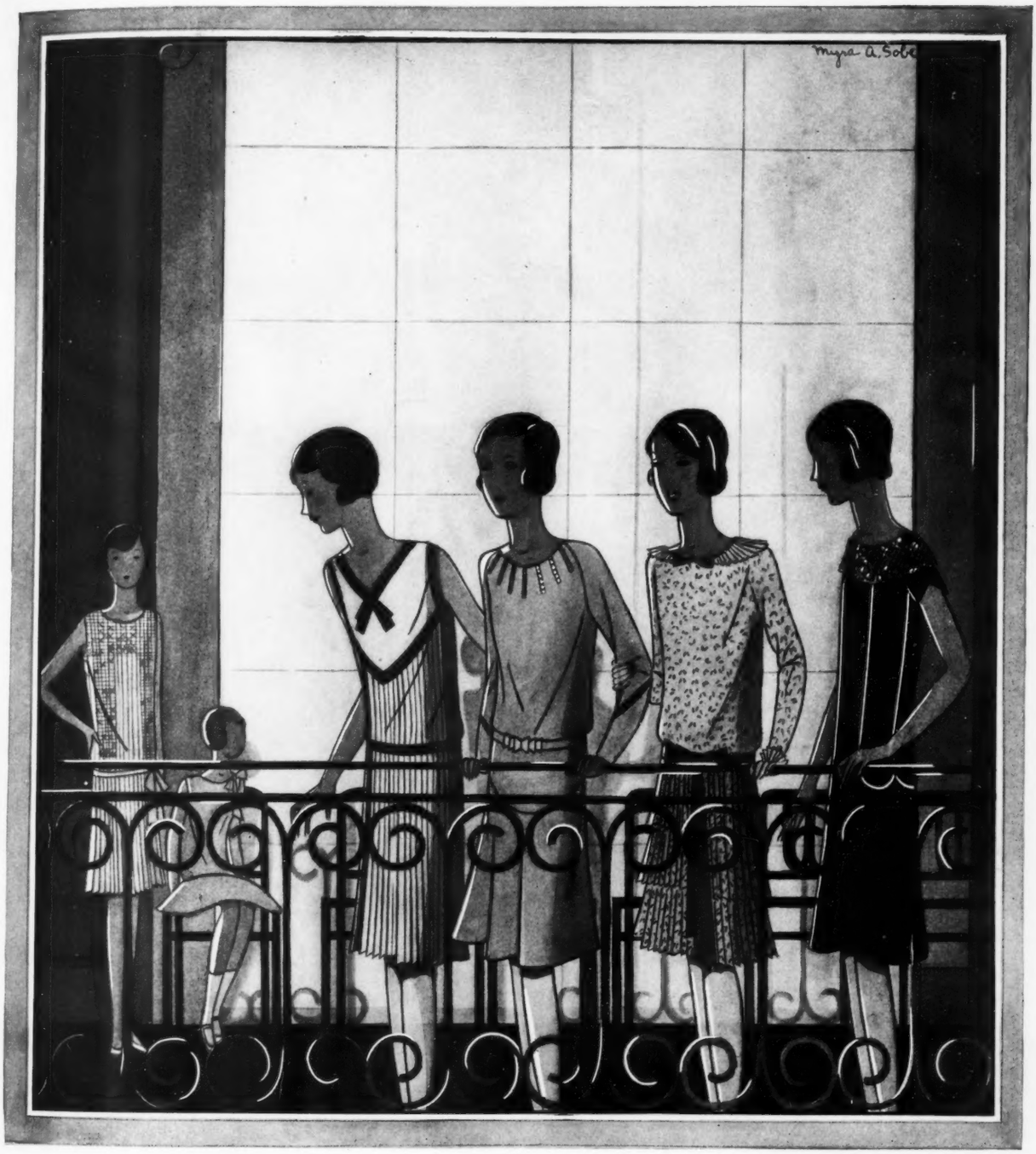
MID-SEASON FASHIONS

THE pale yellow lustreless crêpe de Chine two-piece dress by Claire Any at the left is from Hattie Carnegie. Norah Crampton, of London, uses cream-white jersey for the suit second from the left, which is from Jay-Thorpe, and shaded green bands trim the blouse and the jersey scarf. The lady in the runabout is wearing a Chanel suit of heavy beige jersey with a pleated skirt and collarless cardigan jacket. The blouse and the facing of the jacket are of a three-toned novelty Rodier jersey. Over this is worn a Chanel coat in mixed brown and beige. Both the suit and the coat are from Wanamaker. At the right is seen a Chanel coat from Dobbs of rough, knotted brown-and-beige tweed, with seaming that suggests a slight flare.

FOR MID-SEASON RESORTS

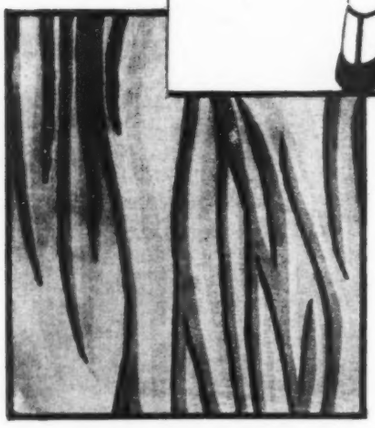
CONVENTION rules the clothes that the well-dressed child in her early 'teens wears from school to her afternoon sessions in Central Park. Tweed and homespun coats, with or without fur, warm cardigan suits, dresses of homespun or light tweeds or jersey—these axioms stand like the laws of the Medes and Persians. Coats must be durable and yet not childish, frocks comfortable and yet smart—these are the demands of the young girl of this particularly particular age. At the extreme left in the sketch above, a green tweed coat is worn over a blue-and-green tartan skirt and a plain green sweater; from Martina Downing. Next to the left is shown a soft green homespun coat worn over a dress in lighter green, with an écru piqué vest and collar; from Nana. The next little girl wears a checked beige-and-brown tweed skirt and cardigan, with a beige cashmere jersey jumper and scarf; from Martina Downing. The child at the right in the group wears a brown cloth coat with a narrow fur collar and well-cut sleeves, over a simple two-piece beige jersey dress; from Martina Downing. The series of future débutantes at the extreme right are clad in identical grey homespun coats, with red and green threads in the weave and bright green buttons; from Hollander.

TALES OF CHIC TOLD OUT OF SCHOOL



ON her dancing-school afternoons, the well-dressed little girl of fourteen or thereabouts goes to a class held at one of the smart New York hotels. Within the last year or two, a radical change has taken place in the type of dress she wears to these classes. Final adieux have been made to frills and furbelows; farewells have been waved to any suggestion of sophisticated cut or material; and the sub-débutante now appears clad in that simplicity that is the epitome of good taste. "Best" frocks belong to the "afternoon," rather than the "party" category, and they often show sleeves, typical of the new ingenuous feeling. Smart simplicity is illustrated in the frock of flame coloured crêpe de Chine, at the extreme left, knife-pleated from neck to hem; from Fairyland. The dress at the left in the group is of coral and white crêpe de Chine, pleated in front and banded in coral piped in black; from Fairyland. Next is shown a frock illustrating the chic of sleeves, of bright blue flat crêpe with drawn-work at neck and sleeves; from Hollander. The figured chiffon dress has a pleated tiered skirt and ruffled collar; from Martina Downing. The classic black velvet frock at the right is beautifully cut and has a cream lace bertha; from Martina Downing.

THE FROCK THAT GOES TO DANCING CLASS



Evening Frock No. 9710
(Above, left) Scalloped side drapery adds length and interest to this printed chiffon evening frock. Slip included. Designed for sizes 14 to 46

Evening Ensemble No. 9715
(Above, centre) This ensemble of printed chiffon consists of a sleeveless evening frock and a cocktail jacket. Designed for sizes 14 to 38

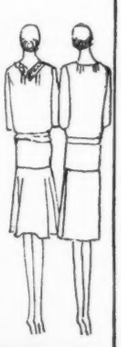
Evening Ensemble No. 9715
(Above, right) The frock of the ensemble has a straight skirt shirred and joined to a fitted bodice. Designed for sizes 14 to 38

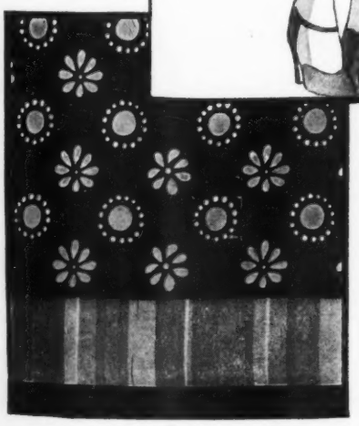
PRINTED CHIFFON FROM MIGEL

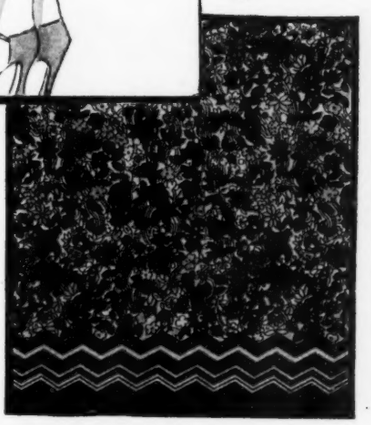
DESIGNS FOR PRACTICAL DRESSMAKING

PRINTED CHIFFON FROM CORTICELLI

THE EVENING HEM-LINE ROUNDS A DEEP CURVE







Frock No. 9711
(Above, left) This silk crêpe frock has a circular tunic joining the blouse section in a shaped line. Designed for sizes 14 to 44

Frock No. 9706
(Above, centre) In this two-piece frock of bordered crêpe, the skirt has shirred inserted godets at the left-side front. Designed for sizes 14 to 46

Frock No. 9713
(Above, right) Straight bands, terminating at each side back, and a jabot cascade on this bordered crêpe frock. Designed for sizes 14 to 44

SILK CRÊPE FROM CHENEY DESIGNS FOR PRACTICAL DRESSMAKING SILK CRÊPE FROM CHENEY

THE NEW BORDERED CRÊPES PROVIDE SELF-TRIMMING

DOTTED RAJAH
FROM L. O. THOMPSON

PRINTED RAJAH
FROM L. O. THOMPSON

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9702
Trimmed with plain rajah, this two-piece dotted rajah frock has a belted overblouse with a shawl collar and a separate vestee with a scalloped collar. The side-pleated skirt joins a yoke. Designed for sizes 14 to 42

Frock No. 9714
Hand drawn-work distinguishes this simple crêpe de Chine frock with side pleats below the patch pockets. The slashed V neck, with a separate vestee, is new and smart. Long or short sleeves. Designed for sizes 14 to 44

Frock No. 9704
This frock of printed shantung with plain trimming has a patch pocket and is slashed in front, with inverted tucks below a tie belt. There may be drop-shoulder armholes or long sleeves. Designed for sizes 14 to 42

WARM DAYS WILL BRING A SMART DECREASE IN SLEEVES

PRINTED CRÊPE
FROM SCHWARZENBACH

PRINTED CRÊPE
FROM MALLINSON

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 9705

This printed silk crêpe frock with a plain scalloped collar is slashed and shirred at the left-side front, ending in a scalloped hem. The applied bow is a smart detail. A slip is included in the design. Designed for sizes 14 to 44

Frock No. 9712

Georgette crêpe is used for this frock with deep tucks above and below the tie belt. The shirred apron front may have either a straight or scalloped hem. The applied collar ties at the centre front. Designed for sizes 14 to 42

Coat No. 9720

This plain silk crêpe coat is worn with a printed silk frock, No. 9712, shown in the centre, of georgette crêpe. It may be full or three-quarter length, with a shaped collar in one with the fronts. Designed for sizes 14 to 46

PLAIN AND PRINTED CRÊPES DIVIDE HONOURS

WOOLLEN WEAVES AND PRINTED SILKS FOR SPRING

DESIGNS FOR PRACTICAL DRESSMAKING

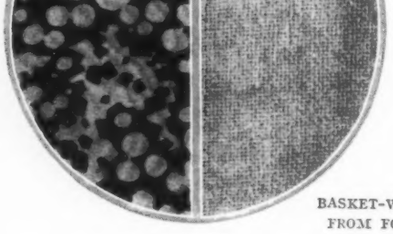
Blouse No. 9721
Skirt No. 9716
(Left) Inverted tucks and bows trim this printed radium frock. The machine-pleated skirt is on a yoke. Designed for sizes 14 to 44; skirt, 26 to 36

Jacket No. 9707
Skirt No. 9716
(Right) With this sunburst pleated skirt of printed crêpe is worn a plain crêpe jacket with a tied closing. Designed for sizes 14 to 42; skirt, 26 to 36

Jacket No. 9708
Skirt No. 9717
Blouse No. 9709
(Right) A jacket of woollen basket-weave, a woollen basket-weave skirt with inverted pleats, and a silk blouse form a smart tailleur. Designed for sizes 14 to 42; skirt, 26 to 40

Frock No. 9703
(Left) Cravat silk, a new printed silk, is used for this frock. The pleated front rises in a diagonal line. The scarf collar is in one with the back yoke. Designed for sizes 14 to 44

PRINTED SILK CRÊPE
FROM MALLINSON



BASKET-WEAVE WOOL
FROM FORSTMANN

Blouse No. 9709
Skirt No. 9717
The delicacy of drawn-work lends chic to this silk crêpe blouse. It has a neck-line bow and may be worn inside or outside the cashmere skirt with inverted pleats. Designed for sizes 14 to 42; skirt, 26 to 40

FLOWERED SILK CRÊPE
FROM SCHWARZENBACH

CRAVAT PATTERN TWILL
FROM CELANESE

JOHN BARRYMORE

•

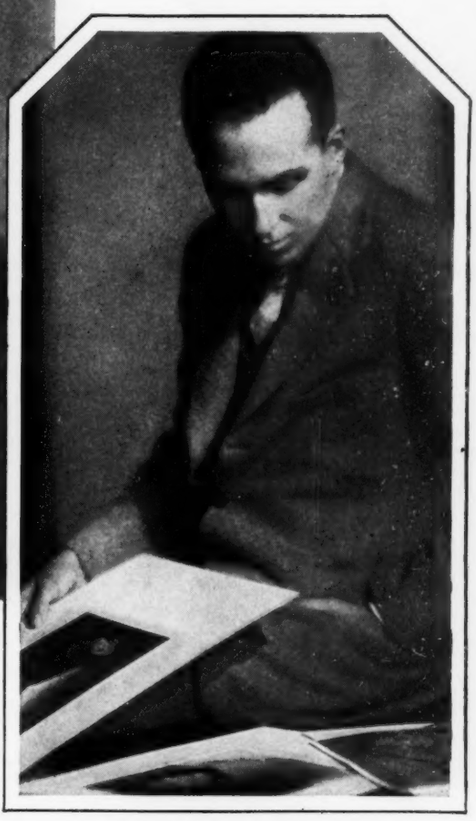
CORNELIUS VANDERBILT JR.

•

F. SCOTT FITZGERALD

JOHN BARRYMORE

—because, being a member of the most distinguished theatrical family in America, he has been associated with the most beautiful women in the arts. Because in his choice of motion picture heroines he has set a new—and different—standard of feminine loveliness. Because he is himself the most romantic figure on the stage today.



CORNELIUS VANDERBILT, JR.

—because he is the fourth Cornelius Vanderbilt in one of America's oldest and most distinguished families. Because he has struck out for himself and achieved an independent career, and as a journalist is familiar with people everywhere. Because he has driven across America twenty-three times and his hobby is remote places and interesting types.

F. SCOTT FITZGERALD

—because, as the most brilliant of America's younger novelists, he was the first to discover and portray an enchanting new type of American girl. Because, at the age of 23, he woke up to find himself famous as the author of "*This Side of Paradise*." Because no other man of his time writes so sympathetically, skilfully, and fascinatingly about women.

Three distinguished Judges choose the

TWELVE MOST BEAUTIFUL WOMEN

using Woodbury's Facial Soap

WHO are the *real* Woodbury beauties?

Hundreds of women have written us every year that they owe the fine, clear beauty of their skin to faithful use of this famous complexion soap. But we longed to meet them face to face!

So we called on them—in big cities, in little villages—we called on Woodbury beauties in each of the forty-eight states.

Even we were amazed, astonished at the hundreds of lovely, attractive faces we saw. We asked for their photographs that their loveliness might be judged and published to the world!

But when we came to choose from literally heaps of the charming portraits they gave us we were bewildered. It was impossible to decide which were the loveliest.

So we asked three distinguished American men, known for their deep appreciation and knowledge of beauty, to choose for us. We asked Cornelius Vanderbilt, Jr., John Barrymore, and F. Scott Fitzgerald to select from among all these Woodbury beauties the loveliest of each type.

The judges are choosing. The twelve most beautiful Woodbury users will be published in a series—the loveliest debutante, the most radiant out-of-doors girl, the loveliest mother, the youngest grandmother—all will appear in these pages.

And all these beautiful women are keeping the fresh, clear texture of their skin by constant use of Woodbury's Facial Soap.

Watch for them each month. Who will be the first Woodbury beauty? She will be shown in March.

The Andrew Jergens Company

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SPECIAL DESIGNS PROVE THE CHIC OF ENSEMBLES

DESIGNS FOR PRACTICAL DRESSMAKING

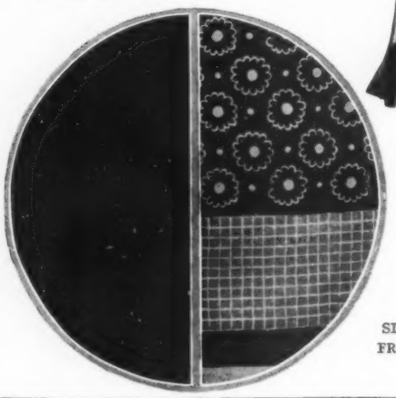
Coat No. S3309
(Left) This straight coat of cashmere may or may not have set-in sleeves below its elbow-length capes. Designed for sizes 14 to 40

Ensemble No. S3305
(Right) Silk crêpe fashions this sleeveless coat with rolled revers and the one-piece frock to match. Designed for sizes 14 to 44

Frock No. S3308
(Right) Triple-tiered flounces that cascade at the sides trim the back of this bordered radium frock, while the front is trimmed with horizontal inverted tucks. The sash belt begins at the sides. Designed for sizes 14 to 40

Frock No. S3307
(Left) Here, the frock shown in the centre is developed in printed chiffon. The layers of circular tiers above and below the girdle terminate at each side front, and the girdle ties at the centre front. Designed for sizes 14 to 40

CASHMERE BROADCLOTH
FROM FORSTMANN

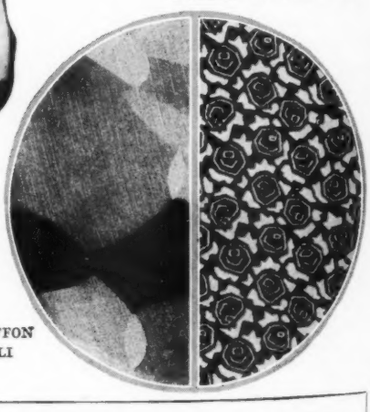


SILK RADIUM
FROM CHENEY

Evening Frock No. S3307
Evening Cape No. S3306
Following the smartest trend, this frock and cape are of the same fabric—chiffon. The cape repeats the theme of the dress in its circular silhouette and applied circular tiers. Designed for sizes 14 to 40; cape, small, medium, large

PRINTED CHIFFON
FROM STEHLI

PRINTED SILK CRÊPE
FROM SCHWARZENBACH



Patterns may be obtained from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Patterns are priced at 40 cents for each blouse, short coat, skirt, lingerie, or miscellaneous patterns; 40 cents for children's patterns; 65 cents for each frock, evening frock, or long coat; special patterns, $1

ACCENTS

ONCE, in a hushed audience at *La Bohême*, a quick gesture scattered a thousand tiny stars about a diamond bracelet . . . bright accent for a very lovely hand.

Later, at a particularly intimate luncheon for two, a black opal like a dark flame first burned and glowed on tapered ivory fingers.

And recently it was at Meadow Brook that a noted horsewoman was seen to wear a novel sport pin of carved and painted crystal . . . an exquisite miniature of her favorite mount.

Accents! . . . A line, a note, a thing different to create an impression intensely individual and characteristic . . . a new beauty . . . an unsavored charm!

It is a point of pride with Marcus & Company that in these cases they have occasioned new and notable modes . . . that in the baguette diamond, the black opal, the crystal miniature they have created vogues of real importance and significance . . . high accents to the unending progression of modes and manners. *The Palm Beach branch of this establishment will remain open through March.*

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, JR. CHAPIN MARCUS

Fifth Avenue at Forty-fifth Street, New York; London; Paris; Palm Beach

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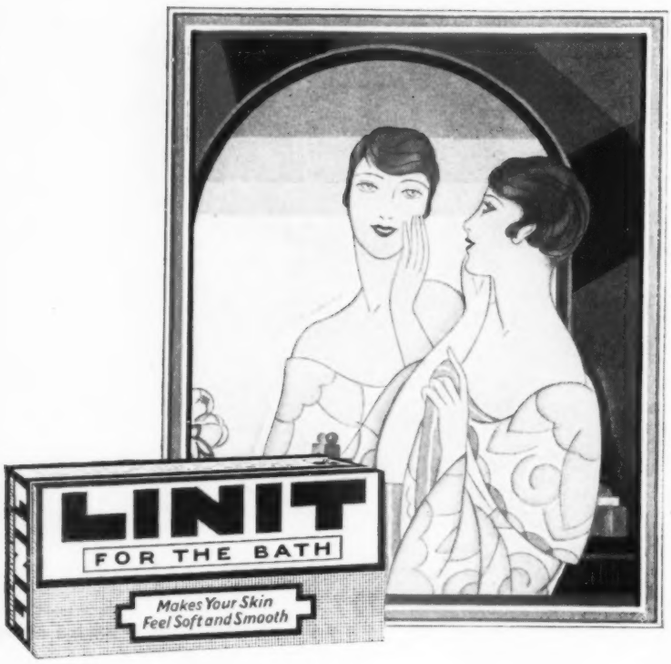
Why you should take a LINIT Beauty Bath before retiring at night



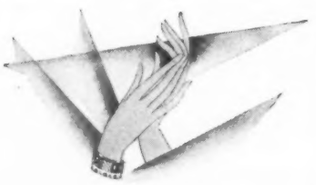
EVERY woman who desires a soft, smooth skin should take the marvelous Linit Beauty Bath before retiring at night.

It is sensational in immediate results—no discomfort—no waiting—and trifling expense!

Merely dissolve half a package of Linit in your bath—bathe in the usual way, using your favorite soap—and then feel your skin! In texture it is soft and smooth as velvet—as well as perfect in elasticity and suppleness.

Linit gives the skin just the right amount of lubrication. It neither takes away too much of the necessary oil in the skin, which often makes it chafed and inflamed, nor does it dry up the skin by clogging the natural oil in the pores.

If you cannot believe that a fine laundry starch like Linit also makes a marvelous beauty bath, we suggest that you make this simple test:



AFTER dissolving a handful or so of Linit in a basin of warm water, wash your hands. The instant your hands come in contact with the water you are aware of a smoothness like rich cream—and after you dry your hands your skin has a delightful softness. You'll be convinced—INSTANTLY!

Linit is sold by your Grocer.

THE BATHWAY TO A SOFT, SMOOTH SKIN

ON HER DRESSING-TABLE

The new exercise treatment for the face, which is described on this page, is preceded by a thorough cleansing given by fingers imbued with a veritable magic

A FACIAL massage is often a misleading term, since it is one that has been so much abused. The woman who hears it used in describing a process is never sure that this process will not turn out to be merely an unskilled manipulation of the surface of the skin. And, if she is at all wise in beauty, she knows that this will do her no good in the world. The true purpose of all good facial massage is to exercise the muscles beneath the skin and to increase the circulation.

A FACIAL EXERCISE

One specialist who has always followed this theory to the very letter of the law in her treatments has recently introduced a method, which, instead of being placed in the massage category, should really be described as a facial exercise treatment. This specialist is Rose Laird, and so completely does she believe in the efficacy of the exercise that, after the face has been thoroughly cleansed, she uses no preparations whatever in the treatment that follows. In her search for the most efficient method of penetrating to the bone structure and exercising the muscles that lie beneath the skin and control the contour of the face, Rose Laird went to Vienna, where she secured the mechanism that she employs in her new form of treatment.

When one is given this treatment, the first step is the thorough cleansing, and, in this salon, even the cleansing is stimulating, due to the power that flows from the fingers of this expert, who always gives the facial exercise treatment herself. After the cleansing, the exercising is begun, and it is effected by electricity conducted to the face by miniature electrodes from a machine that supplies sixteen different currents, each current serving a different purpose. At first, the current is smooth and gentle; one relaxes under its ministrations. Then, it is changed, and one can feel the electricity penetrating beneath the skin. Another change, and the electricity is so directed that the muscles are actually being exercised. One can see their activity beneath the skin's surface reflected in the mirror that is held in front of the face. The current is working like superhuman fingers, reaching down to the bone structure to which the muscles are attached and manipulating the sluggish and drooping muscles and stimulating the circulation.

Much of this work is concentrated on and beneath the chin, a part of the face that needs more consideration than it usually receives, especially in the case of older women. A chin-band is strapped about the chin, outlining the correct contour, and the current is poured through this band to help make the muscles firm, in order to hold the skin in the correct lines. For any one can recognize the reasonableness of the theory that a skin can not be smooth and firm unless the muscles that support it are strong enough to keep it so.

This treatment is not at all unpleasant or to be feared. In fact, for those who like the invigorating motion of electricity it is a joy, and the expert who gives it is one who inspires the most perfect confidence in everything that she does.

TURNING TO THE BACK

After the face has had its share of the varied currents, the appliance is turned upon the back and the stimulating current is directed up and down the spine. If one is of nervous temperament, the little knot of congested nerves that has formed at the back of the neck receives special attention, with an infinitely soothing effect. Just as a pleasant and invigorating finishing touch, the back is given a thorough rub with salt and alcohol at the end of the treatment.

Of course, one is not allowed to go out to face the world unprotected, but there is no lavish use of make-up in this treatment. The only cosmetics employed are a dusting of fine powder and a bit of lip-salve. Rouge is seldom necessary, because the renewed circulation is usually found to make the cheeks glow with natural colour. These treatments are not of an inexpensive nature, due to the complicated equipment and the specialized skill required to manipulate it. But they have proved so beneficial to the entire bodily system, as well as to the faces of those women who have already discovered the merits of the treatments, that they may be regarded in the light of wise investments.

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SOUTHERN SKIES — a marvelously soft Leisure Light felt, for casual days on the Riviera . . . the gleaming afterdeck . . . or smart resort . . . and equally delightful for town wear . . . Every size in a vivid array of color!

Exclusive Representatives for Dobbs Hats in most of the Principal Cities

ARMSTRONG SHOES

ARCOMA . . . Expressing perfect harmony in design, craftsmanship and materials.

THERE LIES THE DICTIONARY... its words are free to all, even to makers of shoes. What would you say to one who dared to claim his product to be as classically beautiful, in its own modest way, as a Rodin marble? Yet...that is the humble truth, as an inspection of Armstrong shoes would inevitably reveal. We want you to know this shoe, with the close clinging quality of a well-fitting glove...it is your right. And after that, your abiding satisfaction.

On Sale at Better Shops Everywhere

Since 1878

D. ARMSTRONG & CO.
INCORPORATED
ROCHESTER, NEW YORK

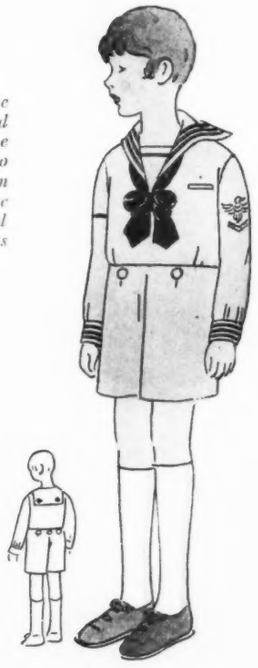
YOUTHFUL MODES FOR SPRING

DESIGNS FOR
PRACTICAL DRESSMAKING

Frock No. 2905
Plain and printed crêpe are combined in this frock featuring scalloped trimming. It may be sleeveless or have short sleeves. Designed for sizes 8 to 14 years

Frock No. 2904
The front and the back of this printed dimity frock are shirred and joined to a straight yoke. Set-in sleeves. Bloomers are included. Designed for sizes 2 to 10 years

Suit No. 2907
A cotton broadcloth blouse and cheviot trousers combine to make this practical two-piece suit. The blouse may have short sleeves. Designed for sizes 6 to 14 years



Suit No. 2906
This sailor suit of drill has a regulation blouse and straight trousers. Motif No. 618. Designed for sizes 2, 4, and 6 years

THE EUGÈNE SACHET *is the secret*

EUGENEOL
REG.U.S.PAT.OFF.
PERFORATED SACHET
PATENT NO.1449,074
The patented perforated front and impervious back of this sachet concentrate tiny pressure jets of clean white steam directly upon the hair.
The efficiency of this construction makes possible the use of the mildest ingredients in permanent waving. It is the safeguard of the hair.
REG.U.S.PAT.OFF.
EUGÈNE
Permanent Waving

Permanent waving may be an old story,

But Eugène Sachets give it a new and happy ending!

Eugène Sachets revolutionized permanent waving—made it gentle, natural and safe for your hair.

***Now take note!*...The all-important feature of the Eugène Sachet is its perforated steam tab. From countless carefully placed perforations in this tab, come tiny pressure-jets of steam which beautifully wave your hair.**

No other device used by permanent wavers offers this exclusive Eugène feature—no substitute sachet possesses the essential patented perforated steam tab.

Be sure your permanent waver uses *genuine* Eugène Sachets—26 to 40 of them for each wave or rewave. Look for the perforated steam tab—and the Eugène trade-mark symbol stamped on each Sachet.

We will gladly send you a sample Eugène Sachet for your inspection, together with our interesting booklet, "The Eugène Method," and a list of genuine Eugène Permanent Wavers in your vicinity.

EUGÈNE, LTD., 565 Fifth Ave., N. Y. C.
London Paris Berlin Sydney

EUGÈNE
PERMANENT WAVES

Not only for the famed women of the world . . .

LEADERS OF SOCIETY, STARS, NOTABLE WOMEN FROM ALL PARTS OF THE WORLD HAVE COME TO NEW YORK FOR THE ART OF R. LOUIS

NOW THIS ART HAS COME TO YOU!

By Agnes Cortelyou

The art of one man—a man who women say knows more about women's beauty than any woman! the miraculous art of this man has created the world's largest salon of beauty. Here, to the salon of R. Louis, have come notable women from all parts of the world for consultation and treatment of the skin and the artistry of the hair.

What these fashionable women have sought in the famous salon across from the Plaza, is now available to you, wherever you are. The beauty preparations evolved by R. Louis and his staff of skilled experts are being eagerly sought by informed women in smart shops the country over.

Each preparation is not only of such meticulous purity that it can bear the name of R. Louis, but it makes a definite contribution in its own field.

In the R. Louis cleansing crême and the R. Louis skin tonic, the basic principles of facial beauty and skin health are superbly cared for. The skin is kept free from impurities and exquisitely stimulated. These two preparations used morning and night are the first steps to beauty, supplanting soap and water.

Begin your discovery of the many unique R. Louis preparations today. At the more distinguished places ask for the R. Louis preparations.

Write for* Beautistics, *a book on the Art of Beauty and the method of R. Louis, and diagnosis questionnaire, gratis.

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PREPARATIONS OF R. LOUIS

Cleansing Crême Skin Tonic Muscle Oil Pore Crême Circulation Ointment Tissue Crême Special Astringent Bleach Crême Autour des yeux Hand Crême Basic Crême Liquid Rouge Crême Rouge Compact Rouge Lip Stick Cleansing Tissue Face Powder Dusting Powder

NEW NOTES IN CHIC

DESIGNS FOR PRACTICAL DRESSMAKING

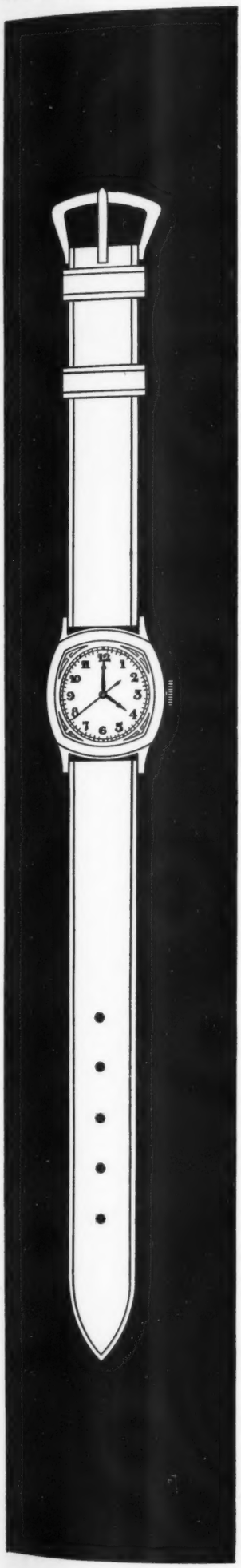
Junior Misses'
Blouse No. 9701 Skirt No. 9700
In this version of the costume at the left, jersey and wool basket-weave are used. Designed for sizes 13, 15, and 17; skirt, 25 to 29

Junior Misses'
Blouse No. 9701 Skirt No. 9700
This linen blouse and cashmere skirt are shown in another version at the right. Designed for sizes 13, 15, and 17; skirt, 25 to 29

Junior Misses' Suit No. 9699
This checked woollen suit has a straight jacket and a skirt box pleated in front. Designed for sizes 13, 15, and 17 years

Dance Set No. 9718
Of lace and chiffon, this two-piece set is designed especially for evening wear. The shaped brassière has a back-strap finish. Designed for sizes 14 to 40

Négligée No. 9719
Three tones of crêpe satin fashion this attractive négligée. The design may also be used for a beach coat. Designed for sizes small, medium, and large



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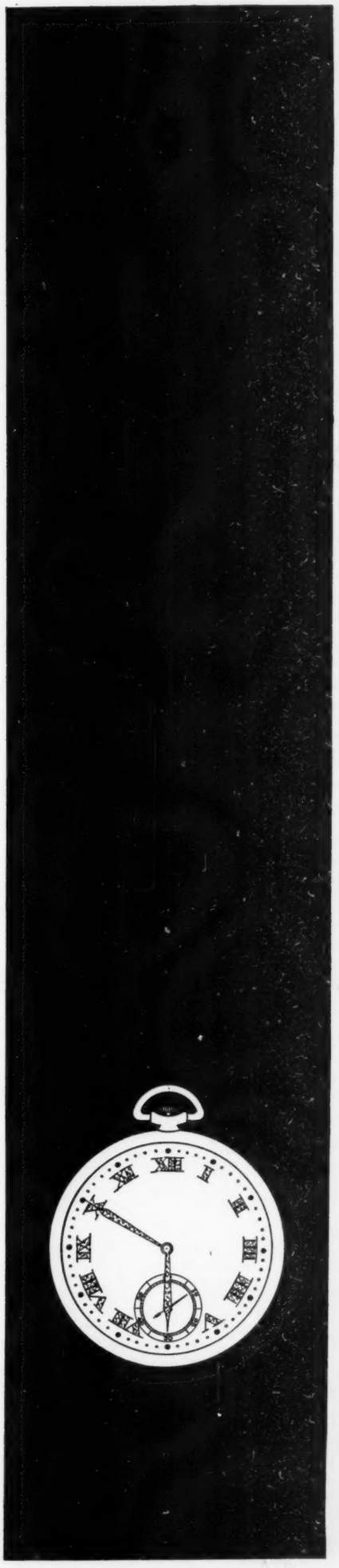

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SOME EXQUISITE CONFESSIONS

(Continued from page 81)

Of course, every one knows that suède shoes should be brushed with a wire brush, and I have all my leather shoes polished with a white cream so that they don't soil my stockings at the ankle. Sports shoes should really have wooden trees made especially for them, but the flexible trees are very good for the day shoes, although they should not be left in light satin or metal cloth sandals after the heat has gone out of them. These should then be stuffed with tissue-paper, and the silver and gold ones wrapped in black paper and put away in drawers to keep from tarnishing. Shoes with laces always look better if the laces are taken out and pressed each time the shoes are worn. There is very little to be said about gloves except that they should always be mended before being sent to the cleaner's and never worn when soiled. I find it very convenient to have powder, lipstick, a clean perfumed handkerchief, a few invisible hairpins, and a small comb always in all of my day and evening bags, so that, at the last moment, the maid needs only to put money in them for me. In this way, I can invariably pick up the right bag even when in the greatest hurry."

PEARLS OF WISDOM

"What about jewellery? It always looks wonderfully sparkly and clean when it comes back from the jeweller's, and yet I haven't the faintest idea how to keep it fresh-looking."

"By the simplest method in the world—washing it with jeweller's soap, warm water, and, for some pieces, a little ammonia, although this should not be used for cleaning opals, emeralds, or shell pieces. The jewels are put in heated sawdust to dry. Real antique jewellery may be boiled, but, with other pieces, this method is risky, for the outside may peel off or the solder melt and one's jewels fall apart in one's hands. Pearls should be unstrung and then washed with soap and warm water, otherwise the string will remain wet and, before long, rot away. Black Starr and Frost sells a box, containing soap, polish, a brush, a miniature whisk-broom, sawdust, chamois, and a holder for cleaning jewels, that is really a life-saver in its completeness and compactness.

"What comes next? Oh, yes! Dresses. They are very sensitive things and only survive the daily wear and tear by having the most meticulous care. I can show you several frocks of mine that are four and five years old that look as if they had been bought a month ago. Of course, I only wear these old gowns around the house. They still look very fresh and pretty, although they are a trifle out of style, but, by wearing them when I am at home and most likely to be curled up in a chair or resting on a sofa, I keep my smart new clothes in shape and spotless. Of course, one can accomplish this same object by wearing tea-gowns and pyjamas. But these fancy clothes with wide or flowing sleeves are not very practical for the woman of modest means who has household duties to perform.

"Every wise woman will decide before taking her bath what she is going to wear that day and either have the maid put all her clothes out, even to the last accessory, or, if she hasn't a maid, do it herself. This will greatly simplify her dressing and put the required order into that rite—for every smart woman should have a system for putting on her clothes. I have watched so many of my friends wander around their rooms while dressing, first putting on a stocking, then brushing their hair, then pulling on a corset, then the other stocking, then the dress and shoes, and ending by making up, which is fatal to the dress, for they cover it with powder. They waste so much time and energy by their aimlessness. Stockings and shoes should be the first things and then the corset, if worn. This order is necessary in that case, because if the corset is put on before the stockings, it is bound to work up. Next comes underwear, then the make-up, after which one should wash one's hands free of all powder before putting on the dress and hat.

"Another important detail is perfume. It should be sprayed from an atomizer on the skin and lingerie, and never on the dress itself, for, in the first place, so many perfumes leave stains, and, in the second, the scent is more subtle and not so potent when applied in this manner. Perfuming the often has a marvellous effect.

"Different hangers should be used for evening and day frocks. The latter should be hung only on sloping hangers with rounded ends, while the former should be put on hump-like ones with ends that turn up in order to prevent the shoulder-straps from slipping off. Before being put away in a closet, every gown should be hung outside to air. Then, it should be brushed (if made of woollen material), and, if needed, cleaned, mended, and pressed, so that the gown will be ready to be worn at a moment's notice."

"Miss Paris, do you know of any particularly good way of cleaning and pressing clothes?"

"Indeed I do. The battle for smartness is half won if clothes can be properly pressed and cleaned, and their lives are also prolonged. Satin or, for that matter, any silk or woollen material that is liable to become shiny when ironed should be pressed wrong side out on a thick woollen pad and covered with woollen flannel to protect it from the iron. Velvet and velveteen can be steamed in one's own bathroom by closing all the windows and doors and leaving the garment in the room while the hot water is running. Then, the creases should be shaken out, and the nap raised by brushing. When velveteens grow dull and creased, they can be freshened by rubbing them with a rag slightly dampened in petroleum. The most important rule of all, however, is never to press a dress or coat until it has been thoroughly cleaned and all the dust removed, for, otherwise, the spots become indelible, and the dust is so pressed in that it can never be brushed out again.

"OUT, DAMNÈD SPOT!"

"Velvet, velveteen, felt, suède, and cloth like velours de laine can be thoroughly brushed with a small cushion made to fit the hand like a brush and covered with soft buckram. This will remove all lint, dust, and powder from these difficult materials.

"There are three kinds of spots: first, the kind you see as soon as it is made, which can be removed by the prompt application of talcum powder or French chalk. Many women carry small tins of talcum in their purses in order to be able to dust the powder on any spot that might be acquired. After a few minutes, the powder is brushed away, and, almost invariably, the spot disappears. If it hasn't, this is a serious case for the dry-cleaner. Second, there is the kind that, for some reason, was not visible when it was made, but is really a fresh spot.

(Continued on page 112)

Announcing a New "Treasure" Pattern

The GRANADO

Treasure BG Sterling

WITH justifiable pride Rogers, Lunt & Bowlen, Silversmiths, present their new creation in Sterling Silver Tableware—The Granado Pattern. Smartly modern in its straight lines, slender handles and splendid weight, yet authentically correct in its interpretation of historic Colonial-Spanish design. Like other "Treasure" patterns, which are based on the best period designs, such as the "Early American", "William and Mary" and "Adam" styles, you may always rest secure in the knowledge that it is correct. The Granado is so new a pattern that many of our leading jewelers have not had time to get in their displays as yet. And so, to save you any inconvenience, we will send you one spoon, engraved with your initial, on receipt of your check for $2.00 and your jeweler's name. After inspection, within ten days, you may return it to us and we will promptly refund your money. As one who is interested in fine silver we know you will love this charming design and we don't want you to have to wait to see it.

ROGERS, LUNT & BOWLEN CO. • *Silversmiths* • GREENFIELD, MASS.

UEBEL

SEEN ON THE STAGE

(Continued from page 71)

of the trend. There has always been some such demarcation, of course—more marked since the motion-picture came in—, but only the very top and the lower rungs were clearly aware of it. Now, it is cutting across whatever classes persist and creating new classes, aligned not by birth or wealth—divided by taste. The unobservant, unintelligent producer—so largely responsible for the dire straits in which the drama finds itself both artistically and financially—is already fading from the picture. He who, after the launching of "Broadway," maintained that "this is a melodramatic season;" who judges by plot regardless of treatment; who, when a farce meets with popular approval, riffles the manuscripts on his table for a farce, or "strong stuff," or back-stage stuff, whatever the latest success may have been; he who is crying out in the wilderness that he planted, "The theatre's done for"—again, he is but confusing himself and that world he once presumed to direct.

"CAPRICE"

THE managers have finally roused themselves to action. They have organized a committee to find out what is wrong with the theatre. They could dispense with the committee and learn quickly enough what ails the theatre merely by visiting almost any of the current plays and then attending a performance of "Caprice" at the Guild. For "Caprice" represents what has kept the theatre flourishing many centuries and will continue to.

Because it is adroit, gay, varied, true, charming high comedy, superbly acted and directed, it will have no difficulty breasting the terrific waves of Broadway; indeed, for it the awful waves will not exist—its course will be smooth.

The work of Sil-Vara, a Viennese who spent ten years in London, it has been adapted by Philip Moeller from "Mit Der Liebe Spielen," with grace, understanding, and wit. Such admonitions as Ilsa's, the insouciant woman of the world, to young Robert: "Never mention God in a drawing-room," such exclamations as hers about the artist who wishes to paint her as Eve: "Why do these fellows always have to paint what they're thinking of?"—such lines abound. Only once does the adapter—perhaps the author?—slip up. In the last act, when Ilsa appears in a wig of golden hair and remarks: "My hair has turned quite gold with grief," she gives no indication of quoting, yet the words in just that order occur in Wilde. Otherwise, nothing tarnishes the comedy's freshness and originality.

The story is not particularly new, but what story is? The author has observed for himself the delightful absurdities of human beings and set them down with a fond and skilful hand. From the outset, when Counsellor Von Echardt is revealed fondling the hand of a petite blonde client, through the scene with the doctor wherein he insists he suffers from some illness in spite of the physician's repeated assertion he is quite healthy, to the episode wherein Amalia, the lady he had loved and deserted with a child sixteen years before, comes to ask him to give his son the benefit of contact with his father, and the one succeeding, in which Ilsa, his fiancée, lets it be known in no roundabout way that she suspects Amalia's request is part of a carefully arranged plan to inveigle the Counsellor into marriage, on and on and on until eleven o'clock, "Caprice" provides unflagging entertainment.

The interplay of vanities, the urbane manner covering a congeries of hot emotions, the smooth surface in constant danger of being rent by barbaric violence—they are ever-present, and the very essence of high comedy. The youthful Robert telling of his dream lady to Ilsa, of his reach for poetic expression to his father—"Why can't I express the music of the running brook?"—those moments are watered with tender tears. To go into particulars, singling out this scene and that, would be futile, for they are one and all vital threads in an exquisite tapestry.

The acting and the direction are of a piece with the play. Alfred Lunt has lost, in his months away from New York, the mannerisms that were marring his work. He plays the Counsellor richly, unerringly, showing himself once again our first comedian. With delicate precision, without once overstressing or resorting to alien tricks, he reveals every facet of the character in as true, as fecund, as finely etched a performance as you are likely to see in many years of assiduous playgoing. And Lynn Fontanne, slenderer, more piquant than before, as the blasé *femme du monde* who, when displeased, dramatically severs all ties with the Counsellor and passes out of his life forever, and a few moments later passes in again—Miss Fontanne plays her deliciously. But then, Douglass Montgomery, Lily Cahill, Ernest Cossart, and Caroline Newcomb—every member of the cast fulfils his rôle—a cast approaching perfection. Philip Moeller's direction bubbles, is resourceful, beautifully timed—in short, masterly. It reaffirms his position of foremost director of the American drama.

"Caprice" belongs to the theatre, is unique to it. And so long as the theatre can give such pleasure, it can smile serenely when forecasters of doom shout, it can face the competition of all the mechanisms that are or will be, of the other arts and diversions, even of life, without the slightest trepidation; it has its place, an indispensable one that nothing else can fill.

RUTH DRAPER

RUTH DRAPER provides the other memorable evening of the fortnight—indeed, of the season thus far. Each time one sees this exquisite *diseuse*, she comes as a blazing new surprise. Each time, one is amazed at her genius. Standing alone on a plainly draped stage, she peoples it with vivid, sharply defined characters; even the brown curtains are transformed—they become the pastel walls of a boudoir, the clapboards of a village porch, the highly ornamented, tapestried sides of a seventeenth-century royal Spanish ballroom, the rough wooden backgrounds for posters, supports for shelves of edibles and utensils in a Western railroad eating-house—anything and everything as she wills. With a plain peignoir, she makes herself into a spoiled Park Avenue lady of wealth; by putting a shawl over her head, into an old woman of the East Side or a young one; simply by tying an apron about her waist, she becomes the waitress in a cheap restaurant.

But praise of her art has been sung too often to warrant repetition here. Suffice it to say that she has maintained all her talents; kept them on edge. That uncanny quality of making

(Continued on page 106)

Dorothy Gray

TIME
KNOWS THREE WAYS TO WITHER THE BEAUTY OF YOUR SKIN

A WOMAN begins to look old as soon as one of these three tragedies occurs: when tiny criss-cross lines give her smooth throat a crêpy texture, when a drooping underchin spoils the clean-cut contour line of youth, or when lines and wrinkles deepen at the corners of her eyes and mouth.

Those three warning marks show unmistakably that a woman's beauty is beginning to fade and grow old, no matter how young she may be in actual years.

It was Dorothy Gray who discovered the first three signs of age, and who evolved simple scientific treatments and preparations for preventing and correcting them. These treatments have long proved tremendously successful in the Dorothy Gray salons. If you prefer to follow the treatments in your own home you can readily do so, for the same preparations used in the Dorothy Gray salons may be had at leading shops everywhere, while the Dorothy Gray method is clearly explained in the booklet which this coupon brings you.

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Six Eighty Three Fifth Avenue, New York

Please send me the new Dorothy Gray booklet, "Your Dowry of Beauty." I am particularly interested in: ☐ The Treatment for Lines and Wrinkles ☐ The Treatment for Double Chin ☐ The Treatment for Relaxed Muscles and Crêpy Throat.

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MODEL BY SAGE

A graceful scarf is a distinguishing feature of this Spring coat in Kashmirola. The collar is of Squirrel in the smart maplewood shade while a shoulder flower adds to the Fashion formality of this new Sage model.

Shown in the better shops

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238 WEST 38TH ST. N.Y.C.
SPONSORED BY AARON GOLDSTEIN & CO. INC.

SEEN ON THE STAGE

(Continued from page 104)

each person in the audience feel the performance is given exclusively for him or her is as patent as ever, and the ability to live the people she represents so keenly that even her nose seems to change with her characterizations. "On a Porch in a Maine Village" paints a complete picture of a New England Main Street; "Three Generations at the Court of Domestic Relations" bridges time, depicts the effects of environment marvellously; "In a Railway Station on the Western Plains" is tragedy that draws tears from the most hardened. Ruth Draper's art is indeed a perfected métier.

"THE KINGDOM OF GOD"

ETHEL BARRYMORE'S appearance on the metropolitan stage is always an event; when she has been absent a long while, it becomes something more and, when she returns to inaugurate the newly erected theatre that bears her name, the event may be dubbed gala and regarded as belonging to history. All theatrical and much of social New York crowded into the spacious, comfortable building in West Forty-Seventh Street on the opening night. Expectation ran high, but not for long after the first curtain rose.

Miss Barrymore had chosen for her vehicle a play from the Spanish of Sierra. In the English version by the Granville Barkers, it is called "The Kingdom of God." Señor Sierra has attempted in it to evoke the same emotions he called forth so successfully in his "Cradle Song." He has not succeeded. This later piece is but three, thin, one-act plays, disconnected save for the presence in all three of one character. She is a girl of good family, determined to join the Order of Saint Vincent de Paul, a religious society dedicated to the cure of the sick and the teaching of children. In the first act, at nineteen, she goes through the ritual against the wishes of her family and ministers to poor old men. The second act finds her twenty-nine years old and serving in a maternity home. In the third, at seventy, she is the head of an orphanage. Except for a few minor and irrelevant outbreaks, that summarizes the action.

The first two sections are much too thin for one-act plays, and they lead nowhere; they could be told in a couple of sentences each, and nothing lost. Their desperate attempts at atmosphere remain desperate attempts. The final act has substance, a raison d'être, drama; it is a complete and worthwhile single-act play. But the only discernible cause for Miss Barrymore's choice of "The Kingdom of God" is possibly a desire to enact the several ages of woman. Or to try herself as a monologist *à la* Ruth Draper—none of the other figures in the piece is developed or projected.

She looks the three ages remarkably. She is now slender, her profile as lovely as ever. Her famous nimbus remains. As the ingénue and the woman of nearly thirty, she is too sweet for words—as she speaks them; she gurgles and coos. Only when she becomes the old woman does she get into her histrionic stride; then, she acts and acts well. However, the delay happens to be largely the fault of the play; it offers practically no opportunities until the final part. Add a line or two to that, and you would have a moving short play instead of the barren, tenuous, uninteresting one that now limps across the stage of the Ethel Barrymore theatre.

"THE RED ROBE"

"THE RED ROBE" derives from that widely read novel by Stanley Weyman, which was one of the leaders of the latest sword-and-cloak period in fiction. In transforming it into an operetta, the Shuberts and their assistants have respected its romance except in the matter of comedy. For that, they have resorted to modern quips and knockabout wholly out of key with the rest, most of it extremely cheap. And, in addition, they have inserted much too much of it. But so long as the libretto holds to the esprit of the novel, "The Red Robe" is unusually colourful entertainment, melodious, exciting.

The ensemble has been made gaudier than need be. The *décor*, the costumes, the groupings are lacking in taste and frequently in sheer theatrical effectiveness—the drawbridge scene that terminates the second act providing a striking exception.

Jean Gilbert's music has rhythm and liveliness. Two of the numbers—"Only a Smile" and "Whatever It Is, I've It"—will likely travel far via radio and gramophone.

Walter Woolf, the star, is genuinely romantic in manner, appearance, and voice. He swaggers well, handles a sword easily, wears the doublet and hose of the Louis XIII. period without any of the preening self-consciousness that gives an air of effeminacy to most other heroes of romantic musical shows. He makes love with fiery abandon. José Ruben brings to the rôle of Richelieu just the right blend of chicanery and power.

The comics, Violet Carlson and Barry Lupino, would be excellent in another place. They fling themselves about with the utmost carelessness, are resourceful, presumably unbreakable tumblers. As acrobatic dancers, they are both ingenious and fluid. But, unfortunately, what they have been given to say, their method of saying it, and what they do scratch, for the sake of a few easy laughs, the glamorous fabric of "The Red Robe."

"POTIPHAR'S WIFE"

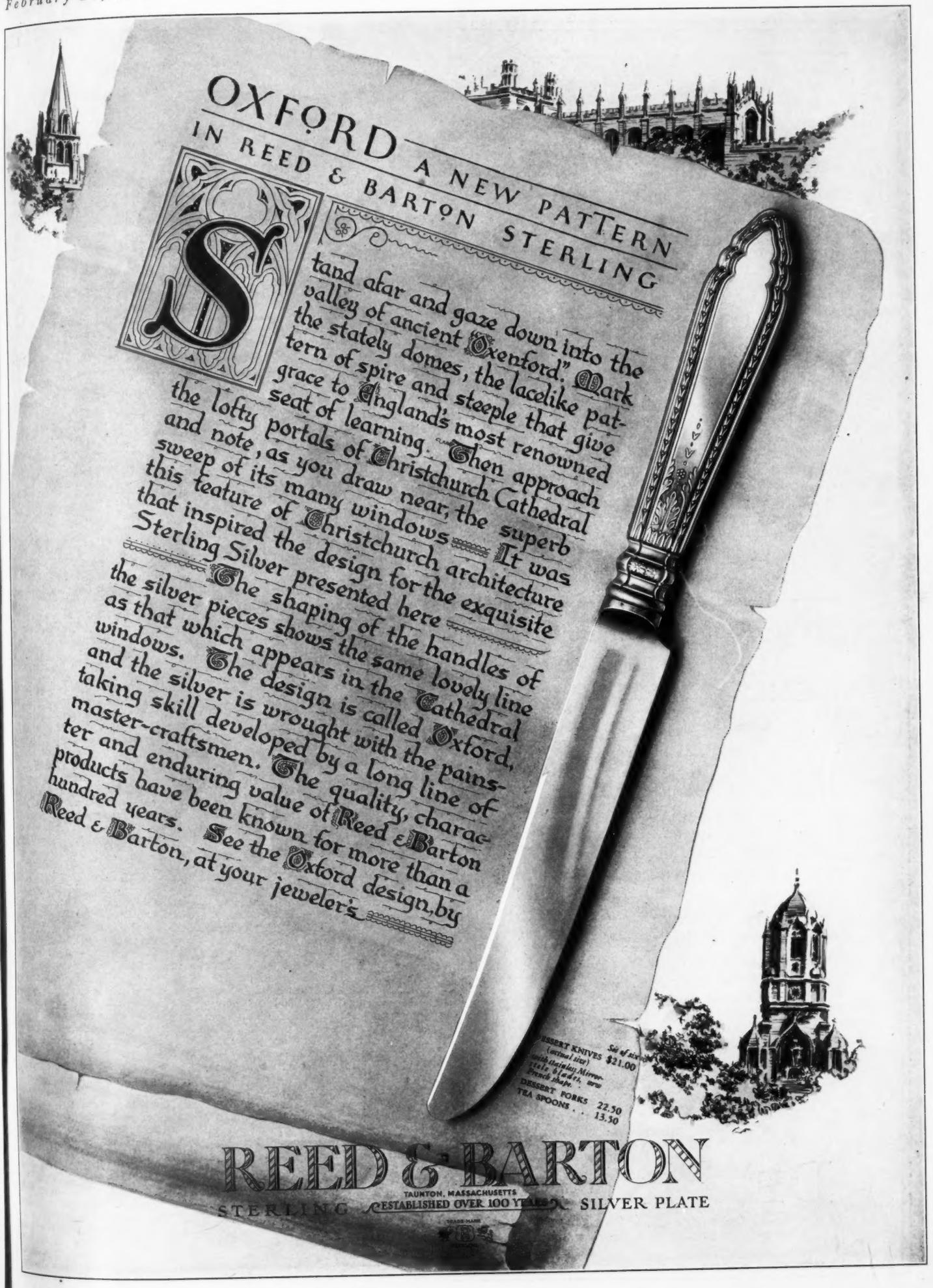
"POTIPHAR'S WIFE," showing at the new Craig Theatre, is said to be a success in London. It can best be described thus:

Scene 1. Waste in the name of atmosphere.
Scene 2. Seduction without fervour. Contrived by the author, not by the seductress.
Scene 3. Depends on the seductress' husband being unnecessarily stupid.
Scene 4. The trial. Might be convincing if so much did not have to be forgotten.
Scene 5. What the author imagines is a happy ending, and is a miserable one.

"LADY DEDLOCK"

MARGARET ANGLIN is currently appearing as both Lady Dedlock and Hortense, her maid, in Paul Kester's fumbling dramatization of "Bleak House." He appears to have attempted to put the novel on the stage rather than to make a play from it. Consequently, the melodrama is rambling, clumsily joined, weakly motivated. The star acts in her usual emotional way. The outstanding performance is that of John Ivancowich as the venomous, desiccated Mr. Tulkinghorn.

(Continued on page 108)


OXFORD
A NEW PATTERN
IN REED & BARTON STERLING
Stand afar and gaze down into the valley of ancient Oxenford." Mark the stately domes, the lacelike pattern of spire and steeple that give grace to England's most renowned seat of learning. Then approach the lofty portals of Christchurch Cathedral and note, as you draw near, the superb sweep of its many windows. It was this feature of Christchurch architecture that inspired the design for the exquisite Sterling Silver presented here. The shaping of the handles of the silver pieces shows the same lovely line as that which appears in the Cathedral windows. The design is called Oxford, and the silver is wrought with the painstaking skill developed by a long line of master-craftsmen. The quality, character and enduring value of Reed & Barton products have been known for more than a hundred years. See the Oxford design, by Reed & Barton, at your jeweler's.
DESSERT KNIVES (actual size) with stainless Mirror-Blade Blades, and French Shape. Set of six $21.00
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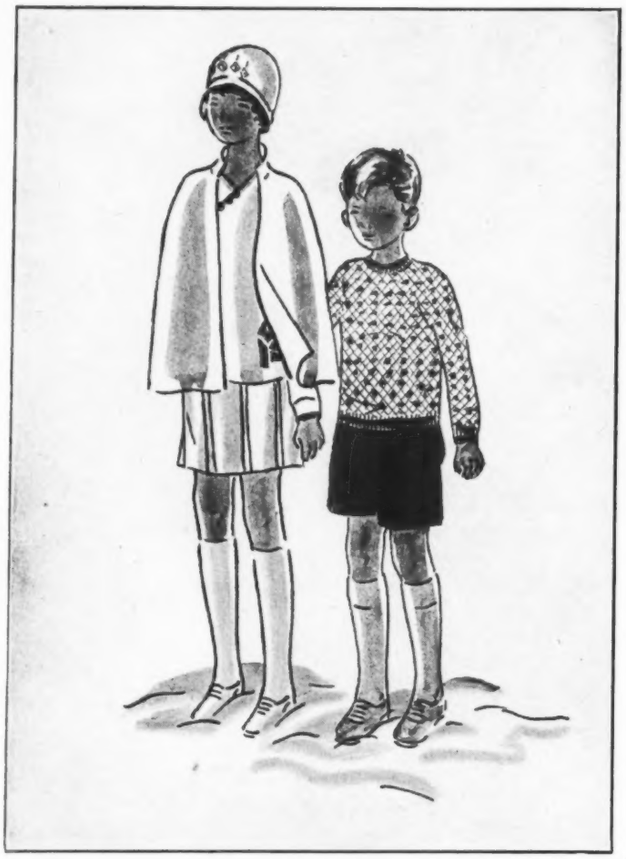


This Young Generation

APPROVES THE

ENSEMBLE IDEA

IN the new De Pinna showing for Spring, the ensemble theme has been carried out completely. This jersey cape costume for girls may have a matching hat as a matter of course . . . in navy, white, or enchanting shades of maize, tan, geranium. And just the right socks and berets are ready to enter into the red-and-brown, gray-and-white, or gray-and-blue color schemes of the small boy's Scotch knitted suit. *The cape costume, in sizes 6-14 years, is $25.00. The suit, in sizes 2-6 years, is $19.50.*

Our representatives visit regularly the principal cities of the United States. If you desire to attend the exhibition of our spring and summer productions and importations soon to be held in your city, a card of admission will be sent on request.

DE PINNA

Importers and Outfitters

5TH AVENUE AT 52ND ST., NEW YORK

SEEN ON THE STAGE

(Continued from page 106)

"HELLO, DADDY!"

THE other musical of the fortnight —"Hello, Daddy!"—presented by and with Lew Fields—is mild. The book especially. One of the songs—"Let's Sit and Talk About You"—has a melody that lingers long after the show. Of "In a Great Big Way," as sung and danced by Betty Starbuck and Billy Taylor, audiences seem never to get enough—it "stops the show." This young couple—together or separate—gives "Hello, Daddy!" the only distinction it has. The girl's almost brusque, direct approach to her work sets her out from her colleagues. Her comedy is of the natural, unaffected variety that gives an effortless feeling to all that she says and does. The young man has something of Charles Butterworth's dumb appeal, and much of his own besides.

"ONE WAY STREET"

AT the George M. Cohan, a brief mystery melodrama, whose theme comes from front pages on which the ink has scarcely dried, mixes passion and crime according to the worn formula, and not dexterously. The body is found in a trunk, the most innocent-looking person present proves to be the guilty one, although not even suspected until every one else has been made to cringe beneath the law's threat.

"POPPA"

"POPPA," by the Spewacks, contains much good material lost in a welter of cheap theatrical tricks. It has been so maladroitly treated, both in the writing and in the direction, that the author's fresh observation of East Side characters seems intrusive.

NOBLESSE OBLIGE

The Leonard Wood Memorial Offers Its Succour to Sufferers From an Ancient Malady

AGE-OLD, heartrending, and anguished is the pitiful cry of those unhappy victims doomed to a horrible living death—lepers. They have been abhorred and shunned and branded by the word "unclean." But because society has seen fit to isolate them and herd them together as outcasts in remote corners of the world, where their cry is enfeebled by and scattered on the roar of surrounding winds, their tragic plight is dimmed by distance.

The deplorable fact remains that there are three million lepers in the world—three million people with eyes haunted by terror, the background of their every thought the dismal knowledge that they are terrorizingly different from the rest of the world. And, of these three million, twelve thousand are under the Stars and Stripes in the Philippines and six thousand on the island of Culión alone, the largest colony of assembled agony on earth.

Work here was begun in 1901, and, in 1906, the first cargo of the doomed was taken to the island. Poorly equipped, with not even the apparatus considered essential by any hospital, doctors struggled with their cure until now the colony is regarded as a sanctum for tender care and healing treatment. For, by the attention given these unfortunates in the last twenty years and intensified in the last five years, a thousand cases are on the road to recovery, seventy-five per cent. show marked improvement, and one hundred and ninety-six have been sent home healed.

The cure is being effected by means of the oil of the chaulmoogra tree, discovered by the natives of India, who gleaned benefit from chewing its leaves and twigs. But, taken in the necessary large doses over a long period of time, the oil was too nauseating for the patient, so a preparation was evolved that could be given by injection. This was refined and modified, until now the medicine is used almost entirely, injected into the muscles.

Leonard Wood, at the time of his administration as Governor-General of the Philippines, became absorbed in the study of the suffering he found at Culión and, a physician before he became a soldier, realized that, with the proper treatment, this horrible disease was curable. He was overjoyed with and lent all possible aid to the work of Dr. H. Windsor Wade, chief physician of the colony, and his small group of assistants, trained in the Philippines, who have been labouring tirelessly in the sweltering tropics for twelve years. They have made Culión livable. Thatched-roof huts of palm or grass, an open-air theatre, reading rooms, schools, farms, gardens, athletic associations, and stores—all these he has instigated to lighten the burden of the unhappy ones as much as possible. But, still, there is that inescapable pall hanging over—a shadow removable only by continued work and the funds necessary to further this by adequate equipment.

For the children, especially, General Wood made his appeal, which is ardently echoed by the Leonard Wood Memorial. Children of lepers are born healthy, but, in order to save them from contamination, they must be separated from their parents and sent to live elsewhere. As it is, inadequate housing is exposing these children to infection from their parents—they are obliged to live with them, doomed to be twisted in the grasp of this deadly, withering hand. Several hundred have been removed to Manila, where they are growing up normally and healthily, but their foster house there is full, and the remainder are in immediate danger.

With two per cent. of the total governmental income, the Philippine Government generously cares for these, its sick, but the sum is feebly inadequate. Before General Wood's death, he pleaded with America for two million dollars, the fund necessary to carry on this heroic work. Fifteen thousand Americans rallied with half of this amount. Now, the Leonard Wood Memorial needs one million dollars more with which it will build homes for these children of leprous parents, do research work, and perfect a cure for the three million lepers of the world. Cheques for this purpose may be sent to the Leonard Wood Memorial at 1 Madison Avenue, New York City.

"I light a Lucky- and go light on the sweets

that's how I keep in good shape and always feel peppy"

Al Jolson
Famous comedian
and star of song

Reach for a Lucky instead of a sweet.

Al Jolson
as he appears in
Warner Bros.
Vitaphone success,
"The Singing Fool"

SOMETHING sensible. "Better to light a Lucky whenever you crave fattening sweets." It brings to men the health and vigor that come with avoiding overweight. To women it offers a slender, fashionable figure.

20,679 physicians have stated that Lucky Strike is less irritating to the throat than other cigarettes. Very likely this is due to toasting which removes impurities. This same process, toasting, improves and develops the flavor of the world's finest tobaccos. This means that there is a flavor in Luckies which is a delightful alternative for the things that make you fat. That's why "It's toasted" is your assurance that there's real health in Luckies—*they're good for you!*

Keep fit—reach for a Lucky instead of a fattening sweet. That's what many men have been doing for years. They know the evidence of prominent athletes whose favorite cigarette is Lucky Strike and who say Luckies steady their nerves and do not impair their physical condition.

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too many such are eaten by the American people. So, for moderation's sake we say:—

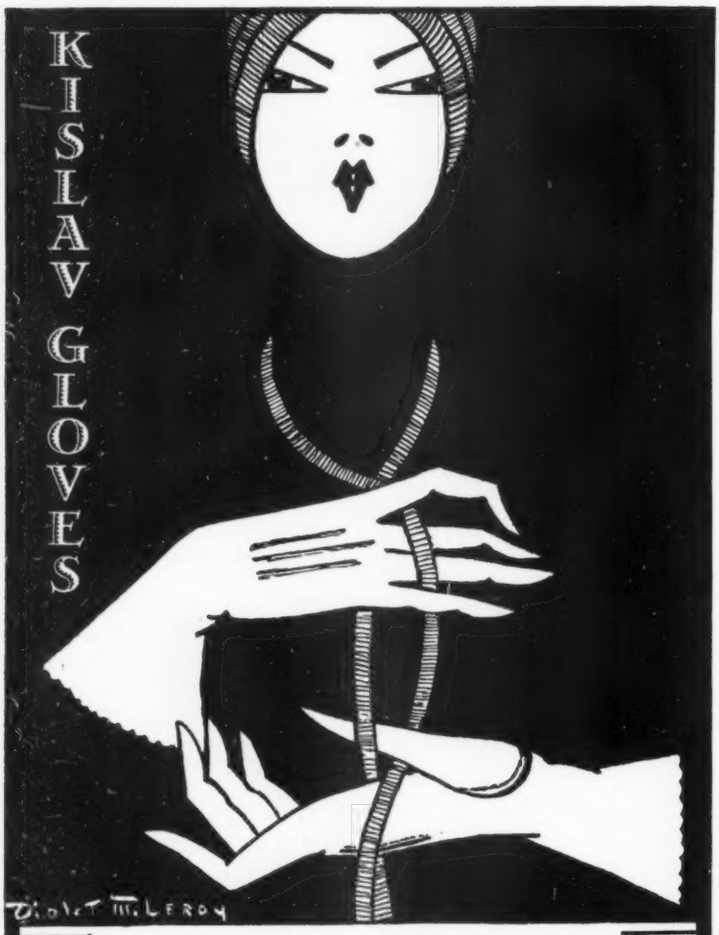
"REACH FOR A LUCKY
INSTEAD OF A SWEET."

"It's toasted"

No Throat Irritation-No Cough.

Coast to coast radio hook-up every Saturday night through the National Broadcasting Company's network. The Lucky Strike Dance Orchestra in "The Tunes that made Broadway, Broadway."

©1929, The American Tobacco Co., Manufacturers



KISLAV WASHABLE FRENCH DOESKIN GLOVES

French Doeskin Gloves that are one hundred percent guaranteed washable in hot water.

For sale at all leading stores in U.S.A.—Europe—Canada, in the latest fashionable shades — Café au Lait — Ashes of Roses — French Gray — Sunburn — Mode — Platinum — Steel — Crême — Nutmeg — Bisque — Green — Black — Blue — White.

Made in France by

"BUSCARLET"

for

DAVID & BLUM, INC.

84 Madison Avenue, New York

THE BUBBLE OF BEAUTY

(Continued from page 62)

young American dancer who has charmed her audiences, not by extraordinary stunts or difficult acrobatic feats, but simply by the beauty of her body and the utter grace of its movements. She dances quietly, rhythmically, not merely with her feet, but feeling the music and the spirit of the dance and letting them flow through herself. This is Georgia Graves, whose photographs are shown on pages 62 and 63. She is shown in some of the characteristic poses of her "Bubble Dance," in which she seems to have some magic control over a featherweight iridescent balloon.

Yet, this is not just a picturesque and glamorous dance. It contains a practical lesson in grace and beauty. And the first principle demonstrated is that of relaxation. How many of us know how to relax? All too few—but we must learn before we can ever hope for grace, even grace in walking or standing.

RELAX

So our first exercise is simply this—to relax. Feel the muscles of the body in repose, let every part of the body go. Never try a sweeping movement without first relaxing. Then *feel* the movement, otherwise it will be a jerky burlesque. The first and best opportunity of practising this exercise is in bed, upon awakening in the morning. Lie on the back, point the toes, and stretch the legs as far down and the arms as far up and back as they will go. Then make the whole body perfectly limp. Roll the head gently from side to side. Turn over on the face, and practise a similar relaxation. This can be done also at night—it rests the body and coaxes sleep to come. If you seem not to have the gift of easy relaxation, then try to relax the body not all at once, but little by little. Begin with the feet. Consciously try to "let go," relaxing each toe separately. Then the ball and arch of the foot; the heel; the calves of the leg; the knees; and so on, until you have reached the very top of your head. This method is wonderfully efficacious and is the best means that I have ever discovered for untying the knots that seem to creep into the muscles and for bringing sleep after a tense day. Usually, you will have fallen into a deep slumber before you get as far as the head. Be sure to do this exercise slowly and think relaxation as you release each part of the body.

If you could watch Georgia Graves as she dances, you would think of the wind blowing the branches of a young tree. Her movements are always large and soft, never small and tight. She dances as though she were quite unconscious of herself or of her surroundings. When asked how she had attained this smooth flow of movement, she told me that, with perfect relaxation as a basis, the rest was accomplished through feeling with the whole body and through firm elastic muscles. "Any one with feeling can do the same, with the help of practice." Look at a figure on a Greek vase or frieze and try to imitate it; take a well-liked piece of music, and picture with the body what it suggests; above all, never be mechanical. These principles have been beautifully demonstrated by Miss Graves in her "Bubble Dance" and can be followed with a great deal of amusement and benefit by any of us. What is necessary? Simply a large balloon, some sympathetic music—the radio or the gramophone will provide that—, and soon the exercises will literally create themselves.

Try to follow the balloon rather than make it follow you. It has whims of its own and will surprise you with its vagaries. Its slow, airy movements accord perfectly with any strain of music and will set the pace for your exercises, keeping you from being jerky or going too fast. Miss Graves says that her own dance is never twice exactly the same, for she must always watch the balloon and adapt her movements to it. "And," she says, "that balloon is just as likely to sail out towards the audience as to float obediently on my side of the footlights." It looks so easy, so controlled when she does it—but try it, and you will never complain of monotony or lack of interest in your daily exercises. An additional point in favour of these exercises is that they may be done in any room because the lightness of the balloon is such that, even if it descends on one's choicest bric-à-brac, it does no damage. The photographs shown on pages 62 and 63 offer a guide and suggestions from which individual variations will readily follow.

In addition to improvising with the balloon, a number of good basic exercises to develop the needed control and grace are suggested by Miss Graves.

DANCER'S EXERCISES

For relaxation, a very simple exercise done with deep breathing in front of an open window is recommended for night and morning. Stand naturally and let the head revolve. Do not force it, but just let it roll in a large circle, using the base of the neck as a pivot. This movement is the foundation of the pose that Miss Graves has taken in the photograph at the lower right on page 63. Another means of relaxing—excellent to do now and then during the day—is to stand straight, but let all the weight rest on one leg. Now, relax the whole body, bend at the waist towards the side of the slack leg, and let the body droop as far as it will go. This movement is restful to tired nerves.

Also practise arm movements while standing. Here, self-consciousness must play no part. Never hunch the shoulders. Let the arms flow out, drift out, unthinkingly. At first, bend one arm and keep it quiet behind the back, while you make sweeping circles, slowly, with the other arm. Reverse after a few times, and then practise with both arms together. Keep the knees straight and quiet while doing this. Another standing exercise which is especially good for control and which is in itself a delightful dance movement, is the foundation of the pose shown in the photograph at the bottom of page 62. Stand on one foot and bring the knee of the other leg up, always keeping the toe pointed downward. Bend the raised knee, so that you distinctly feel the pull of the muscles. The other leg can bend naturally, as you see in the picture. Now, rise on half toe, still keeping the raised knee bent and the toes pointed. Hold a moment, and repeat several times, slowly. Feel the body under control. Don't hop, but pull slowly and smoothly up and down. The torso must be thoroughly relaxed, but the muscles of the leg must be tight. Another variation of this movement is to take the same position, then keep one foot firmly on the floor, while the other is pointed straight out at right angles to the body. Practise these movements also in reverse positions. At first, you will have to hold on to some object

(Continued on page 112)

BELOW is the famous Ingram Mannequin. Her image shows the six spots most difficult to care for, and the text tells you how best to do so!

"Only a healthy skin can stay young"

THE Skin of Youth may be yours! A clear complexion can be yours, a soft, smooth wrinkleless skin, if you will follow carefully, word for word, the directions which come with every jar of Ingram's Milkweed Cream!

The secret is in the "six stars"—shown in the mannequin above, and explained point by point—in this text!

For the slightest lack of perfect smoothness—the slightest blemish or wrinkle is evident to every man or woman whom you meet—each one speaks volumes about your age and the condition of your skin.

Ingram's Milkweed Cream protects each of these vital points and not only protects but ameliorates their health. It is even slightly therapeutic in its effects—it does things no other cream, however expensive, can possibly do. It tonics your skin—it is excellent against roughness, redness and blemishes. It smooths away the tiny wrinkles. It is perfect against chapping and flaking.

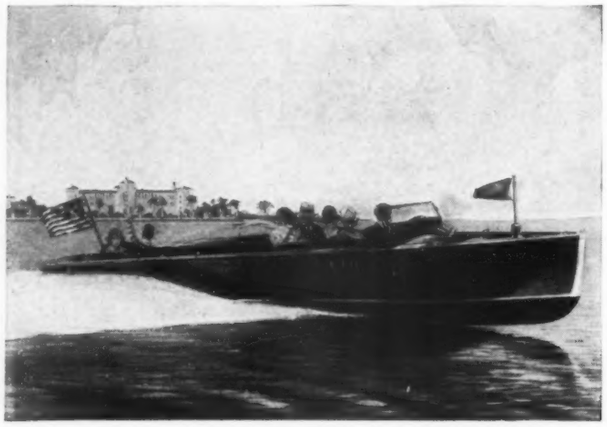
1. Fine lines soon turn to furrows if the skin on the forehead is not kept soft and supple.
2. Tiny rays or puffiness about the eyes should be watchfully avoided if you are to look young and fresh.
3. The curve of the lips—the expression of your face—may so easily be spoiled by lines at the corners of the mouth.
4. Nothing so quickly betrays age or neglect as a wrinkled neck. Keep the skin here soft, the contour rounded.
5. Guard against a "crepey" throat if you would keep your youth. It is frightfully ageing and unflattering.
6. Many women never feel right in evening gowns because their shoulders are marred with blemishes and coarseness.

~ ~ ~

There is room for Ingram's on your dressing table. For Ingram's is a basic cream, excellent as a cleanser, but with the added virtues of demonstrable benefits to the skins of all women who use it. Use one jar of Ingram's—and you will find your skin growing softer, more lovely—with every passing day.

INGRAM'S Milkweed Cream

F. F. I. Co., 1929



SIXTEEN
CHRIS-CRAFT
MODELS FOR 1929

Whatever your boating needs may be, there is a Chris-Craft that will meet them exactly. With the busiest and most successful year of its history behind it, the Chris-Craft organization further emphasizes its international leadership by offering for 1929 a complete line of quality-built craft, each expressing three generations of priceless boat-building experience.

Smart, sturdy, easily handled boats for general family service at home or at your Summer residence! Open cockpit boats with or without one-man top! Fast, racy runabouts for the thrill-loving sportsman!

Snug, all-weather sedans that carry their passengers swiftly and comfortably to social or business engagements! A 38-mile-an-hour custom commuter that speeds business executives to and from their downtown offices or distant clubs! And most thrilling of all, a magnificent 38-foot, 30-mile-an-hour, vee-bottom cruiser that contains sleeping, eating and lounging quarters for an entire family.

Your local Chris-Craft dealer will be glad to show you the various models. Early orders secure preference in delivery. Deferred payments if desired. Free catalog describes all models.

16 models
Runabouts · Sedans
Commuters · Cruisers
22 to 38 feet
30 to 45 miles an hour
8 to 22 passengers
82 to 200 horsepower
$2235 to $15,000

CHRIS SMITH & SONS BOAT CO.
342 Detroit Road, Algonac, Michigan
New York Factory Branch:
153 West 31st Street at 7th Avenue

Chris-Craft
World's Largest Builders of All-Mahogany Motor Boats

THE BUBBLE OF BEAUTY

(Continued from page 110)

for support, but, gradually, you can train the muscles to obey without assistance, and then slow arm movements may be added. The photograph was taken during an actual dance, but you can imitate exactly the same pose with your exercise.

AFOOT ON THE FLOOR

Do not forget that, for grace of movement, the muscles must be firm, though the body is relaxed. A dancer practises each day for this very purpose. One of the most helpful means is the knee-bend taken in various positions, such as a ballet dancer practises. Hold on to the arm or back of a heavy chair, bend the knees, squat, and then rise.

The various floor exercises are all good. Those taken flat on the back are, perhaps, too well known for repetition, but here are two sitting-down exercises that are excellent for relaxation. One is done by kneeling on the floor, then sitting back on the legs. Now, relax and drop the body, so that the head touches the knees. Revolve the torso slowly, curve back as far as possible, let the head come up of its own accord and the arms follow as you circle slowly, first in one direction for several times, then in the other.

Next, sit on the floor sideways, as in the position shown in the photograph at the top of page 63. Let the whole body bend naturally at the waist and sink to one side, then rotate. The head should droop and the arms drift out, as though blown by a gentle wind.

The back-bend is an exercise practised by every dancer and is a wonderful method of limbering the body and acquiring control. Although it is rather too much of a stunt for the average amateur unassisted, its good effects can still be obtained by imitating the poses shown in the photographs at the top of page 62 and the lower left on page 63. First bend over as far as possible, letting the body go limp from the hips and the hands touch the floor. Then, bring the arms up slowly, following the head, which must be dropped backward from the base of the neck. Round the back into as perfect an arch as you can. Bend backward naturally, but do not strain. (Standing near a wall or a chair makes for safety and induces confidence.) Practise the back-bend at first with the feet together, later with the feet about twelve inches apart.

A ROAD TO YOUTH

All of these exercises will have their visible effects—in grace of moving, sitting, standing. Do them regularly, and gradually, you will find yourself dancing through them, inventing, changing, interpreting. So long as we find joy in movement, our bodies can not age.

SOME EXQUISITE CONFESSIONS

(Continued from page 102)

These can usually be removed by placing the material on the bare knee and then lightly applying a good cleaning fluid. It is then rubbed dry with a *warm* piece of *flannel*. This both removes the spot and leaves no ring. The third is the kind that stands up on the material when dry, which can be scraped with the finger-nail and finally removed by rubbing the material against itself. If the spot can not be removed in this way, it is better to send the gown to the cleaner at once. Speaking of stains and spots reminds me that stains can be removed from the hands and nails with lemon, and, in stubborn cases, the application of a raw tomato will always do the trick."

THE CARE OF FURS

"Is there any special thing that should be done to furs besides putting them in storage during the summer?"

"Yes, all fur coats should be hung in bags, and fox scarfs should be wrapped in cotton material and laid flat in a drawer or on a shelf. In this way, the fur keeps its lustre and is free from dust. Furs that shed should be beaten, shaken, and thoroughly brushed before subjecting one's men friends to the horror of getting their clothes covered with fur, which is so difficult to brush off. Ermine, to be kept white and fresh-looking during the winter, must be dusted with talcum (which can be brushed off before the coat is worn) and hung up in a blue bag. It seems to me that, at this point, I've told you everything. Can you think of anything else?"

"Yes, just one thing more! Do you find it better to travel with a maid or without one?"

"Frankly, I've always preferred to travel alone, as very few maids ever seem to be competent travellers. On the few occasions that I have taken one with me, I've spent the greater part of my time finding lost tickets and trunks, and, usually, the maid herself managed to get lost. Besides, very few people nowadays maintain such large establishments that it's convenient for them to put up an extra servant, so that a maid becomes a bother when visiting, and hotel accommodations seem to be more easily found when no maid's room is required. Also, maids have an annoying habit of complaining and falling ill when most needed."

"But how can you keep yourself perfectly groomed and in order without some one to assist you?"

A PLACE FOR EVERYTHING

"Here is where order and discipline play the heavy rôle. If one's clothes are kept in a certain fixed place, packing and unpacking are made simple. I have found that a generous tip will make the hotel chambermaid a willing assistant when it comes to unpacking. If I stay in a place any length of time, I engage a maid to come in for a few hours each afternoon to keep my clothes laundered, cleaned, mended, and pressed. By engaging her for the afternoon, she's sure to be there to help me dress in the evening, at the time when I most need her. In this way, I am always a free person, able to come and go at will, with no encumbrance in the way of a human being for whom I am morally responsible."

PACKARD

Those to the manner born still rule in the realm of taste and artistic discernment

Packard was born to occupy the fine car field. Its reputation has been made in that field alone. The history of all fine things shows that they are produced by men and organizations that have no other thought and no other ambition.

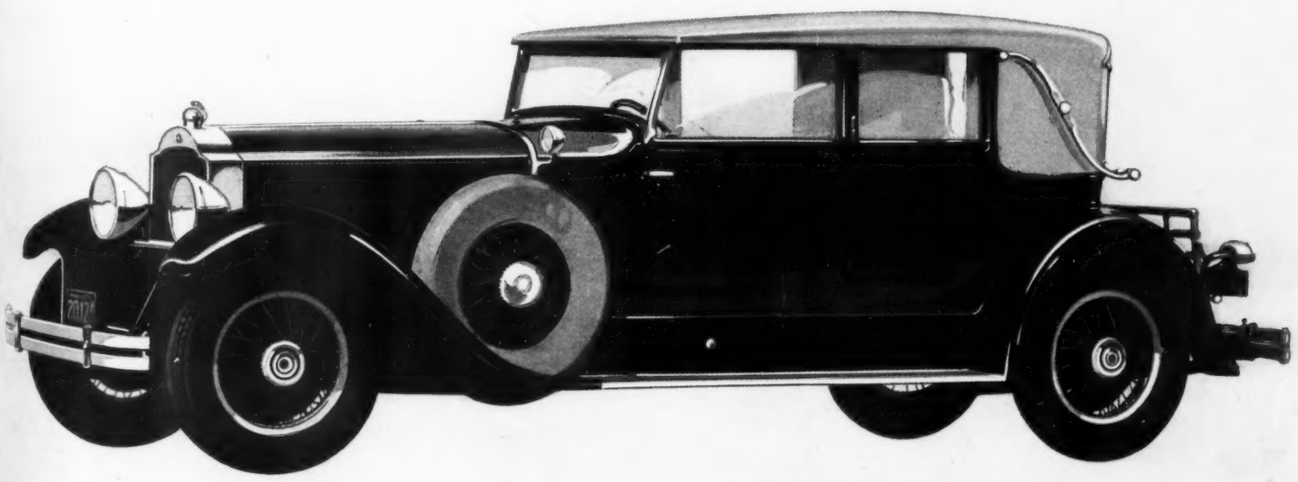
For thirty years only one ideal has actuated the Packard organization—to build quality motor cars for the most discerning and discriminating clientele.

The new Packard Eight, produced from so long and rich an experience in exclusively fine car manufacture, represents the highest fulfillment of the Packard ideal.

The characteristic Packard beauty is enhanced. The famous Packard straight eight powerplant, compact and simple, is refined and developed to new standards of smooth, silent performance.

A new and exclusive shock absorbing system, in conjunction with deeper, more luxurious cushions, provides driving ease and riding comfort never before achieved in any car.

ASK THE MAN WHO OWNS ONE



All the machinery is on top

-you never see it .. never oil it .. barely hear it!

ALL the machinery is on top . . . do you realize the importance of this simple statement? Do you know that this radically different design was chosen only after fifteen years of painstaking research in the laboratories of General Electric to determine the simplest, the most efficient, the most worry-proof arrangement?

The General Electric Refrigerator is one of the outstanding engineering achievements of recent years. All its mechanism is contained in an hermetically sealed steel casing, mounted on top of the refrigerator. There it is safe from dust and difficulties. It never needs oiling. It operates so quietly that you can scarcely hear it.

As for its installation—that is a matter of minutes. There is no soldering, plumbing or wiring. You simply attach the cord—just as you would with an electric iron—to any outlet, and turn on the switch.

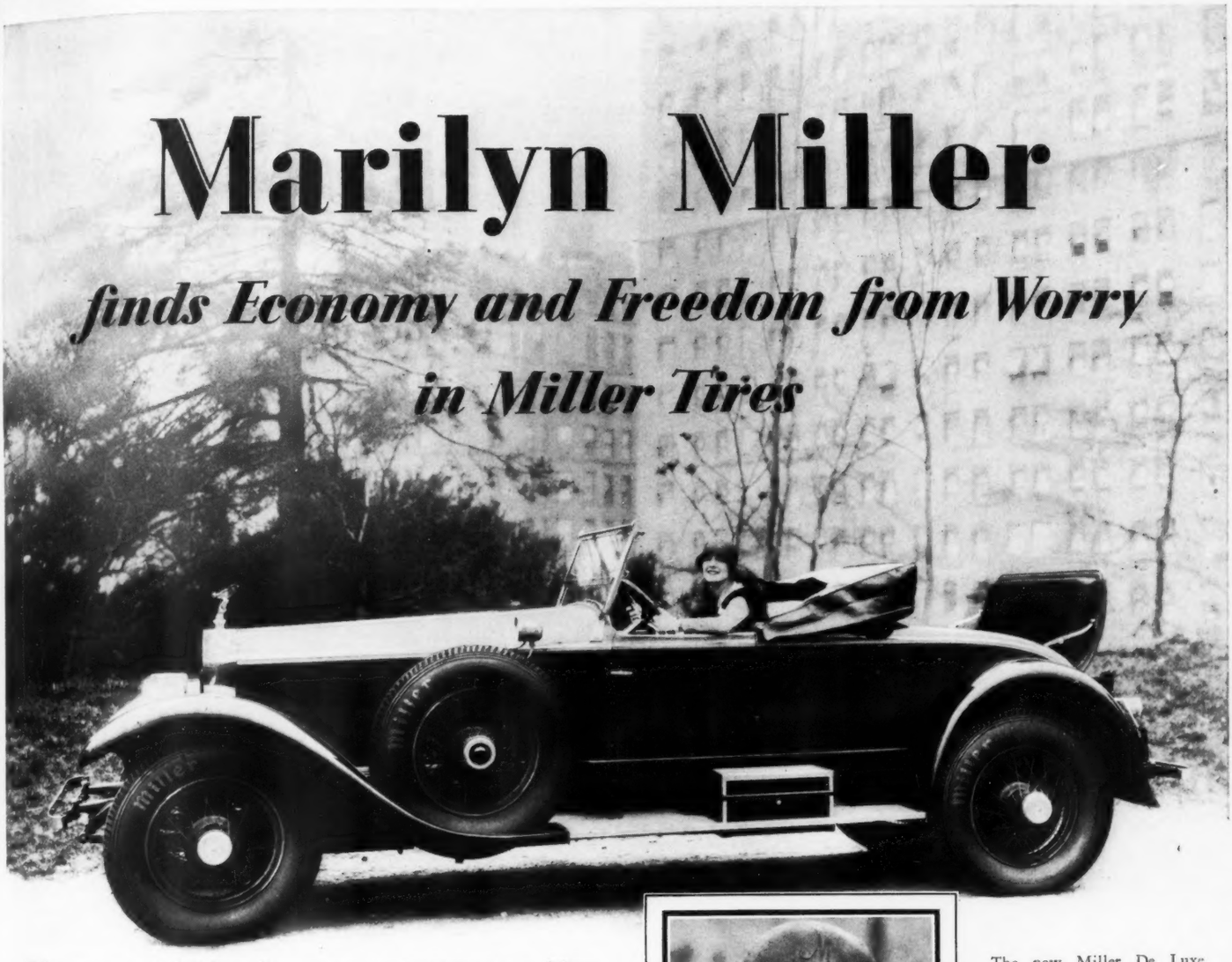
Automatically, economically, this machinery which you never see gives you the perfect refrigeration that safeguards health. It keeps your food always within the safety zone—well below the fifty degree danger point. It makes plenty of ice cubes for you . . . and uses surprisingly little current. You will want complete specifications of all the models. You can get them by merely dropping us a card asking for a descriptive Booklet N-2.

GENERAL ELECTRIC
Refrigerator

ELECTRIC REFRIGERATION DEPARTMENT OF GENERAL ELECTRIC COMPANY HANNA BUILDING CLEVELAND, OHIO

Marilyn Miller

finds Economy and Freedom from Worry in Miller Tires



"If economy and freedom from worry are important to a driver, then one understands why Millers have gained such popularity. From the way mine are wearing, I know I am getting the most for my money."

Marilyn Miller

The new Miller De Luxe 6-ply Balloon pictured below is a new super-type tire for those who demand the utmost freedom from blowouts and punctures. It is built to give extra long mileage and to withstand the roughest service.

IN acknowledging the splendid service Miller Tires are giving her, Miss Miller has hit the keynote of Miller's great growing popularity—*freedom from worry!*

To millions of women who drive, Millers have brought a new confidence—a new trust—in motoring by themselves.

And, in order to bring an entirely new significance to the words *"freedom from worry,"* Miller has created and perfected a new type tire—the De Luxe Balloon. It is built for those who want the best balloon tire money can buy, and who realize that the best is always cheapest in the end. It is for those who want thousands of extra miles with total freedom from road delays on long drives. It is for those want a surpassing degree of safety and non-skid protection. And for all who want a tire in which the puncture hazard is practically eliminated.

The Miller De Luxe Balloon does not supersede Miller's fine standard product—the Geared-to-the-Road Balloon. It adds a super-tire of giant strength—and necessarily of higher first cost—for those who drive fast and show their tires no mercy. It will give you a measure of economy and *freedom from worry* such as you have never experienced—in fact, was created by Miller to last as long as most people keep their cars.

THE MILLER RUBBER COMPANY of N. Y. AKRON, OHIO, U. S. A.

Miller REG. U.S. PAT.

TIRES • TUBES AND ACCESSORIES • DRUG SUNDRIES • BATHING WEAR
SHUGLOVS • RUBBER BALLS AND TOYS • MOLDED RUBBER GOODS

DEL MONTE-HICKEY
sportwear

INTRODUCING **POINTILLE** —A NEW SHARKSKIN IN BLACK AND WHITE, BROWN AND WHITE, NAVY AND WHITE

. . . A DEL MONTE-HICKEY INNOVATION —— TRIM TAILLEURS FOR SPRING-TIME · DEL MONTE-HICKEY COATS AND COSTUMES OF **POINTILLE**. . . at your favorite shop

1412 BROADWAY AT 39TH ST · NEW YORK

DIGNIFIED VERSIONS *of the* MODE

Spiral lines, so characteristic of the designer, and the uneven skirt length make this Vionnet evening gown of white satin particularly becoming to the full figure; from Lord and Taylor

Black chiffon is an evening classic, and here it has been handled with dignity. The diagonal seaming of the bodice and the floating panels are details of interest; from Franklin Simon

(Left) This Louiseboulanger crêpe de Chine dress printed in black, white, and green is very good for wear under a spring coat. Red eyelet embroidery outlines the scarf; Lord and Taylor

(Right) For the older woman's evening wrap, black velvet and ermine are an ideal combination. A cape-like hood falls from the shoulder yoke, and the ermine band gives a flattering line; from Altman

Youth youth youth

Smooth on Pinaud's Cream, lightly, swiftly. Then take a pad of cotton or a washcloth thoroughly *wet and* WASH *the cream away in clear, cool water! Now powder—for you need no astringent and no powder base!*

on thirty seconds a day . . .

Bits of dirt and grime sinking in your pores unceasingly . . . extremes of heat and cold drying up the natural oils . . . strains of our whirling modern life, endlessly overtiring facial nerves and muscles . . . these are the enemies that age you years too soon. Now Science can sweep those needless years away! For in a single lightning-swift operation, this amazing new preparation by Pinaud performs the three vital functions your skin needs to keep it young! . . . *Cleanses* it perfectly, scientifically. *Supples* it exquisitely, naturally. *Tones* it healthfully, till your face glows with vivid life! *And the whole astounding process takes only half-a-minute!* Then, its triple task accomplished, PINAUD'S Cream simply WASHES away. For it is actually soluble in water. Washes away with all its load of aging accumulations collected from the pores. Washes the needless years themselves away—till with your own eyes you can see the first lovely sparkle of reviving Youth! . . . In jars of sea-green crystal and convenient traveling tubes—at leading drug and department stores.

Cleanses ● more perfectly than ever before, "floating" the dirt from the pores, never leaving them choked anew with waxy, fatty particles of itself—as do ordinary creams!

Tones ● till the whole fretwork of tiny blood vessels and skin glands is stirred to normal activity. Awakened. Alive. Young again!

Supples ● exquisitely, its delicate oils resembling the fine oils of the skin itself more closely than any ever used in a cream before.

Pinaud

PARIS—NEW YORK

Makers of French toilet preparations for more than one hundred and fifty years

25¢ will bring you enough of Pinaud's amazing new Cream for two whole weeks! Send it to Pinaud, Department V-2, 220 East 21st Street, New York City (or in Canada to 560 King Street West, Toronto, Ontario.)

*Name*_____

*Address*_____

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KortLee FROCK INC.

presents a smart, new ENSEMBLE *by* BERNARD—in an exclusive, imported PRINT—lining of Coat in same material as dress—*very attractively priced.*

Sponsored by
LEVAY & BROS. 525 7th Avenue, N.Y.C.

FOR THE OLDER WOMAN

This slightly formal afternoon dress is of grey crêpe elizabeth trimmed with lace dyed the same shade; from the Tailored Woman. The hat is of grey horsehair straw; Saks-Fifth Avenue

Black wool crêpe fashions this long straight coat, and the flat scarf is of black galiak; from Altman. The Reboux hat of black felt has insertions of black satin at the top; from McCreery

(Left) For country wear, this coat and skirt of black-and-white tweed worn with a grey-and-black sweater are a wise choice; from Lord and Taylor. The felt hat is also grey; from McCreery

(Right) This classic tailleur with its well-cut jacket and carefully designed skirt can be made to order at the Tailored Woman. The Reboux felt hat turns up in front; from McCreery

From Vienna

PHOTOGRAPHS OF THE BEAUTIFUL BEDS AND BEAUTYREST MATTRESSES ORDERED FROM AMERICA

BY THE *Countess Colloredo Mannsfeld*

THE COUNTESS COLLOREDO MANNSFELD, FORMERLY NORA ISELIN—of the famous New York family, and now a member of two old and illustrious Austrian families. The Countess herself furnished her charming Viennese villa—delightfully located in the midst of an old apple orchard—with Colloredo and Mannsfeld heirlooms, but sent to America for her superlatively comfortable Simmons Beds and Mattresses

THE BEDROOM of the Countess Colloredo Mannsfeld furnished with precious family heirlooms in Austrian marquetry—a lovely setting for twin Simmons Beds No. 1581 and damask covered Beautyrests in Venetian blue! The walls are painted blue green, hung with French prints. The blue green beds, whose graceful lines and exquisite coloring delight the Countess, are spread with hand-made filet over pink.

TWIN Simmons Beds and gorgeous damask covered Beautyrests have recently crossed the ocean to equip another home with superlative American comfort and beauty! For the Countess Colloredo Mannsfeld (née Nora Iselin of New York) has just ordered them sent abroad for her Viennese home.

Luxurious comfort, deep, relaxing sleep—and now new beauty in covers of handsome damask in two French patterns and six lovely colors!

As the Countess Colloredo Mannsfeld says, "I am especially pleased with the damask covering on the beautiful Simmons Mattresses and Box Springs—it harmonizes so nicely with the decorative scheme of the room."

In furniture and department stores, Simmons Beds $10.00 to $60.00, No. 1581 $32.75; Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75; Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.

THE NEW BEAUTYREST MATTRESS—and Ace Box Spring—covered in matching damask!—Venetian blue, seafoam green, and beige in the medallion pattern, or lilac, rose and pale blue in the all-over design of delicate leaves. The Beautyrest has a center of hundreds of fine small coils, each cloth encased, to insure independence of action and marvelous buoyancy. The new Ace Box Spring, resilient and long wearing, has the same taped edges and a smart stitched border to match the fluted sides of the Beautyrest.

Already, 625,487 Beautyrests in American homes*

Every 54 seconds, one more Beautyrest in someone's home!

*These records are for the U. S. only.

SIMMONS

BEDS · SPRINGS · MATTRESSES

Mrs Franklin inc.

Hand-knitted "couturier" sweaters, worn on the continent with the smartest tweeds, are next to impossible to find this side of Paris. But the Mrs. Franklin Shops, specialists for years in hand-knitted costumes, have taken a series of tweed suits, matched their threads with wools dyed in the yarn, and reproduced French sweaters to complete the French ensemble scheme.

PHILADELPHIA 260 South 17th St.
CHICAGO 132 E. Delaware Place (Just off Michigan Blvd.)
NEW YORK 16 East 53rd St.
PALM BEACH
YORK HARBOR
BAR HARBOR

Atelier Leonard, Berlin

Ruth Geyer-Raack occasionally varies her floral wall treatments by one in which abstract designs and delicate, graded harmonies prevent the usual harshness of cubistic motives

GERMAN MODERN ART

(Continued from page 69)

ornament, hangings, rugs, and other decorative accessories will come to play a relatively unimportant part in the effectiveness of an arrangement. Beauty and distinction will depend largely upon space disposition, the treatment of walls, windows, and floors, and the colours and materials used for them. No attempt is made to evolve new styles or designs that shall be variations of the traditional forms of wooden chairs, tables, and beds, except when a new material, as metal, for example, requires new forms. The rationalists are not guilty of distorting a material to fit the forms dictated by another, as, for example, painting metal to resemble wood or giving it the shapes of wooden furniture. The rationalists, therefore, perpetrate fewer atrocities in the name of a new style than does the other group in their zealous, self-conscious effort to be different. Granted that as yet many of the rational schemes are somewhat clinical and institutional in their effect—robot modernism it has been called—, they nevertheless express ideas from which will germinate the style of the future. Further articles in the rationalist credo are that the decorative arts of the future must dispense with handwork—the craftsman is a fast-disappearing race—and that quality and beauty in standardized machine-made furniture and accessories depend upon the intelligent alignment of the designer and the machine. At present, and in actual practice, the best modern industrial art results from a compromise between the two groups, with a strong leaven of good taste and common sense.

These two tendencies, as was noted at the beginning of this article, are now found in all countries sponsoring the modern movement. But it is Central Europe and, more especially, Germany that led the way and influenced other countries to develop a rational modernism. Walter Gropius, the well-known architect and former director of the Bauhaus at Dessau, the experimental decorative arts school, which is the heart and soul of the rational movement in Germany; the Swiss, La Corbusier, and the Dutchman, Mies Van Der Rohe, were the pioneers. The outstanding exhibits at the Salon des Arts Décoratifs, last season, in Paris, showed a strong German influence. The younger men are all tending towards the rational viewpoint, exemplified in the works of these leaders and their pupils. The luxurious and lavish taste of the Ruhlmann and Sue et Mare school is rapidly being superseded by this trend.

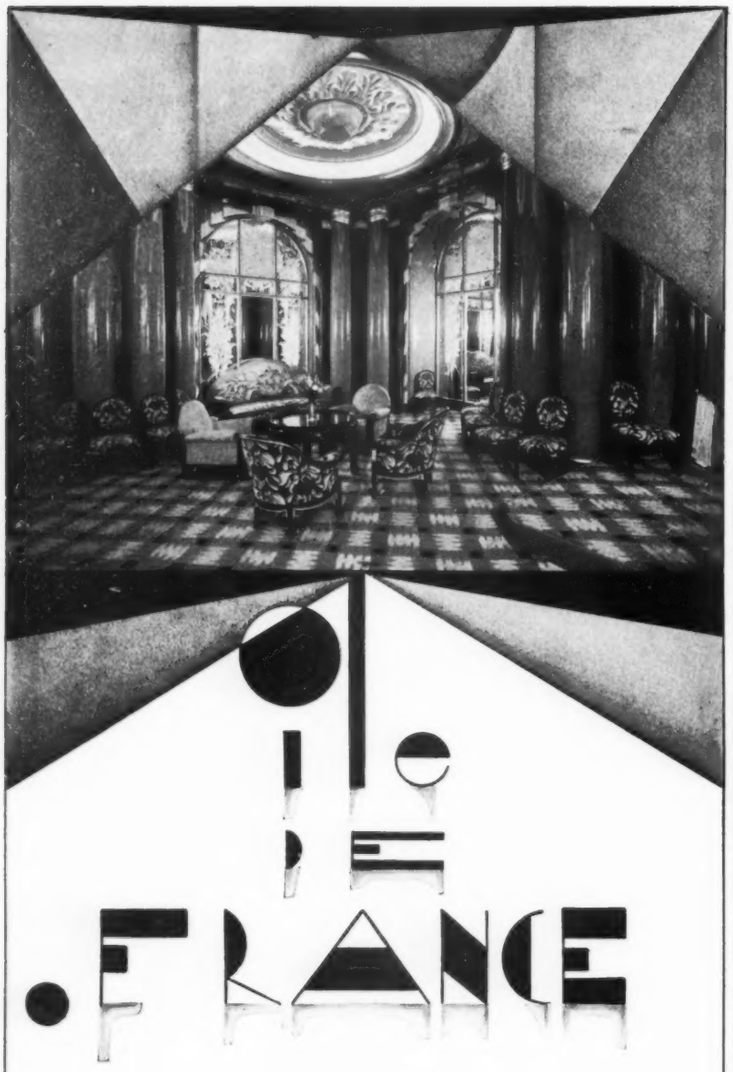
It is entirely understandable that Germany should lead the way in matters requiring experiment and pioneering. Always of a theoretical turn of mind, the present social, political, and economic situation has given rise to increased opportunities for expressing this racial proclivity. Germany is consciously, aggressively modern. Her effort to break with the past, to create a new Germany, the very opposite of what the discredited Hohenzollern régime stood for, has produced a situation in which the experimental and the revolutionary can flourish without the opposition that they usually encounter. Count Keyserling, in his *Spectrum of Europe*, asserts that Germany has become the laboratory of the world—a statement amply substantiated when one contemplates the experimental attitude of mind evinced in all post-War expression, whether it be architecture, the stage, literature, dress, or philosophy. Because of its omnipresence, architecture and its corollary, interior decoration, are among the most conspicuous manifestations of this experimental frame of mind. No building is put up in Germany to-day that does not exemplify the architect's concept of modernism. No one furnishes a house, office, shop, or restaurant without attempting to achieve a modern effect. The argument in Germany is not between the relative merits of the traditional styles and the modern, but between the left and right wing moderns.

(Continued on page 120)

au matin

. . . fragrance of flowers at dawn . . . . finds rendezvous in a parfum and poudre that are the achievement moderne of Houbigant and the notable vogue in Paris.

HOUBIGANT
PARIS



Ile de France

Centering about Paris, taking in the five great rivers, the ancient district called Ile de France contained all that was loveliest, gayest, most scintillantly alive in Europe . . . kings, statesmen, poets, beautiful women whose names are spells. Palaces, chateaux, gardens. The wars of Clovis, the fêtes of Le Roi Soleil, the thrilling story of Jeanne d'Arc, the pitiful tragedy of Marie Antoinette. What would be left of history if the old Ile de France had never been? . . . and carrying history to its completion today comes the new "*Ile de France*", the most modern ship afloat . . . with the "*Paris*" and the "*France*", the "*Ile de France*" provides a Weekly Express Service, the most enjoyable trans-Atlantic interlude, "the longest gangplank in the world" where France begins the minute you come aboard. Fastest and most direct service to Plymouth . . . then Le Havre, a covered pier . . . three hours . . . *Paris itself!*

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SPRING SHOES FOR THE RIVIERA

(Continued from page 83)

are built up over the instep. Either type is correct for sports wear.

Rose-beige is a favoured stocking shade and blends with all the leathers: beige and brown, grey-beige, black and white, beige, blue. There is nothing more becoming to the possessor of a coat of tan than stockings that match exactly the sunburned complexion.

Evening sandals and pumps on the Riviera differ little from those worn in town. They are usually of crêpe de Chine and are either in a vivid colour —bright red, dark red, bright navy-blue, emerald-green—to complement a white costume, or in a shade to match the dress.

The black dress often gains in importance by introducing a brilliant note in the way of shoes—usually red and black or silver and black. A narrow edging of silver is effective on the black satin pump. For one wishing to avoid the brilliant shades in footwear, the rose-beige crêpe de Chine pump is a suggestion. Sometimes, satin replaces crêpe de Chine, especially if the dress itself is of that material.

The evening pump, all of suède, utterly simple and perfect in cut, is an excellent new note. It is distinguished from its afternoon prototype by the narrow, graceful heel, the thin sole, and exquisite tailoring.

The evening slipper may be ornamented with thin lines of gold or silver kid. A buckle or motif of strass correctly finishes the evening pump.

GERMAN MODERN ART

(Continued from page 118)

The photographs of modern German interiors reproduced on pages 68 and 69 illustrate the middle course. Neither the extreme left nor right is exemplified. Architect Alfred Fischer of Essen, a prominent figure in Germany's architectural renaissance, designed the library reproduced on page 69. It is a livable, tasteful compromise between the ultracommunistic ideas of the Bauhaus group and the elegant individualism of the Bruno Paul school of design. The furniture used in the bedroom reproduced on page 68 is designed by Paul. Paul can, however, design for mass production as charmingly and appropriately as for the luxurious, specially designed houses and their interiors upon which his réclame is largely based. It is a significant aspect and one that is largely responsible for the uniformity existing between German interiors and their architectural setting, that the foremost exponents of the twentieth-century style are interior decorators and furniture designers, as well as architects. At the Bauhaus, a pupil learns to build a house, design a chair, tea-service, or lighting fixture as part of the general course. The same is true of the Hochschule in Berlin, of which Bruno Paul is the director, even though the points of view are opposite.

The Fischer library is an example of the unity effected when architect, interior decorator, and furniture designer are one and the same person. Architect Fischer makes space disposition, colour, and materials the important ingredients of his arrangement. The colour scheme is black, white, and canary-yellow, with a touch of sapphire-blue. Black *Schleifloch*, the German equivalent for Duco finish, is used for the walls, bookcases, and furniture. The pattern of the black-and-white linoleum emphasizes the design of the room. The furniture, while serving its purpose, is unimportant and inconspicuous. The couch is upholstered in yellow rep. The blue rug provides the necessary colour complement.

Another variant of the geometric mechanical forms preferred by the left-wing moderns is the interesting treatment of the fireplace in a dwelling-house at Zehlendorf, reproduced on page 69. The traditional mantelpiece has given place to an unusual arrangement of parallel lines made of coloured stone set into the wall above the fireplace and carried over the low, built-in bookcases.

Bruno Paul is probably the only contemporary German designer known in this country. Germany's accomplishment in the decorative arts remained an unknown quantity until Macy's introduced one expression of it in the two rooms designed by Bruno Paul, shown in their International Art and Industry Exposition last season. Paul's graceful almond-green dining-room, originally designed for the Richmodishaus, Cologne, the Deutsche Werkstätten showrooms for the Rhineland, was an outstanding exhibit. It did much to dispel the prevailing opinion in this country that heaviness and bad taste characterized Teutonic expression in the decorative arts. The bedroom, reproduced on page 68, is also from the Richmodishaus, and the decorative scheme was arranged by Bruno Paul, who also designed the furniture in silver-leaf. Especially practical and unusual is the movable dressing-table. The charming all-over floral pattern used in the voile curtains and in the chintz-upholstered chair is from the Deutsche Werkstätten. Modern German textiles are among the loveliest that have been evolved. These giant flower motives, which are frequently repeated in wall-papers or used as motives for murals, originated with the Deutsche Werkstätten. The colour scheme of the room is silver, rose, and blue, with a touch of orange.

The two painted rooms reproduced on pages 68 and 118 are the work of a gifted young painter, Ruth Hildegard Geyer-Raack, whose striking but essentially decorative treatment of walls is having a great vogue among the exponents of the more luxurious individualistic style of modern decoration. Painted walls, with designs conforming to the design of the room and its furnishings, are a conspicuous element in Germany's development of the twentieth-century decoration. These murals are given a somewhat informal treatment; they are not there to stay for a lifetime, but merely to serve their purpose while they please the fancy. Exotic flora and fauna, huge butterflies, and giant flowers are Frau Geyer-Raack's most popular motives. Without using dull and opaque colours, which would be discordant with the exotic spirit of her designs, she nevertheless keeps her murals back of the wall. They create an illusion of space, thus fulfilling the first essential of successful wall decoration. Her abstract geometric designs are equally effective, as shown in the bedroom *décor* illustrated on page 118. Here, the delicate pastel tones melt almost imperceptibly into one another and are a delightful variant of the harsh colours and too insistent geometrics that usually pertain in murals of cubistic derivation. The voile curtains in three layers repeat the colours of the walls, which are blue, lavender, and yellow.

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You would, of course, picture your ideal as beautiful beyond compare. Cadillac more than fits this picture. Its compelling beauty, its aristocratic elegance, its individuality of style have established a vogue.

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discusses off-stage make-up

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Here comes the bride . . so radiant, so lovely in her youthfulness as she steps proudly to the altar. Her every appointment is *le plus chic du chic*, her gown, her veil, her attendants . . . as were even the invitations, faultlessly engraved upon the vellum-like texture of Linweave. For when the day came to select the invitations at the engraver's, her first choice was the ultra-correct Linweave Wedding Papers.

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WEDDING PAPERS

WHAT THEY READ

By DAVID CORT

THERE are no legal penalties for reading poetry, though the pastime is not in fashion. We are secure against prosecution, therefore, in mentioning in this column a book of poetry that will exact from the reader its own penalties and confer its own rewards: "CAWDOR," by Robinson Jeffers *(Horace Liveright)*. "CAWDOR" is about as un-gay a book as the cheerfully humming presses of this optimistic land have put forth in some time. Its pessimism is so profound and unassailable as to sunder completely all ordinary definitions of pessimism. Robinson Jeffers is, incidentally, America's greatest poet. He stands with Eugene O'Neill as making up the total of American writers whose work, one can predict without any doubt or dispute, will have importance one hundred years from to-day. This is not to say that Mr. Jeffers's poetry will be read, or indeed should be read, to-day. The publisher's sales-sheets will undoubtedly remain in inverse ratio to Mr. Jeffers's greatness. Nor is there any reason to complain of this eminently proper and usual situation. "Roan Stallion," "Tamar," "The Women at Point Sur," are his previously published long poems. In these, as in "CAWDOR," his philosophy is one of despair. The only verity he can find in the world to-day is that the strongest and best is inevitably destroyed or destroys itself. In his epic poems, unquestionably the only ones being written in America to-day, he employs characters that are authentically living. His men and women are noble; they are the protagonists of noble tragedy. Though they break under them, they are worthy to submit to the greatest pressures in the retorts of their author's laboratory. Again and again, perhaps not without hope, Jeffers has carried through the experiment, but the result has invariably been the same. The courage, the bleakness, and the terror of this poetry are indescribable. The story of "CAWDOR" is that of the solitary old man and his son, Hood Cawdor. The father marries the young girl, the female eagle, Fera. The son, who is in his father's image and has been cast out, returns, and his stepmother falls in love with him. Out of these simple elements, a story of the most enormous dimensions develops. The tragedy is on a higher level than that of Hardy; it is not merely that destiny is a bum sport and does not pay its obligations; it is that life, that simply being alive, is tragic, that it is shadowed with death of one kind or another. And Jeffers's characters do not take the lesser deaths; they differ from common men in that they always take the greater deaths. The tragedy may be said to be cosmic, but, what is more important, it is also personal, immediate. It covers the sky, and it reaches for the throat. And the strong men, the passionate women, merely attract its offices soonest of all. In "CAWDOR," the strong men and the passionate woman win their deaths, lesser or greater. It is worth pointing out that in no way does the tragedy seem forced or exceptional; it is the sum of its factors with absolute precision, to the decimal point. There is a curious testimony to the self-protective forgetfulness of ordinary men in the following: We read "CAWDOR" some time ago and found ourself taken with bottomless morbidity. When we came to write of it, we found that those automatic valves that release from the memory all that is unpleasant and better left unremembered had disposed of "CAWDOR." It was necessary to reread the book to recapture some of the first emotion, and our subconscious will doubtless deal with the undesirable again in its accustomed way. How much better, then, not to read "CAWDOR" at all. Even though you read it, you will wish speedily to forget it. Perhaps, it would be well to begin with the shorter poems at the back of the book: "Meditation on Saviours," "To a Young Artist," "Ascent to the Sierras," and the short and beautiful "Hurt Hawks."

HER SERENE HIGHNESS

"THE STRANGE NECESSITY," by Rebecca West *(Doubleday, Doran)*, is a collection of critical papers, the first of which occupies over two hundred pages, analyzes and explains James Joyce and art, and gives its title to the book. We were most definitely impressed and stimulated. At pure critical cockiness, Miss West could give Mencken and Nathan cards and spades and beat 'em handily. Where she is humble, she defies God and man to be anything but humble. When she believes that she is right (to put it moderately), she speaks with the authority of Holy Writ (to put it moderately). Miss West has, in its advanced forms, what the Elizabethans were inclined to pooh-pooh as "enthusiasm." But, indeed, she can afford to have her enthusiasms. She has evidently gone to a great deal of pains to get things straight in her own head, she has figured it all out for herself, and, if she rants occasionally, she has a right to. But most of her book is very far from ranting. There are passages in it that come close to being the finest English prose of our generation. This lady can write. "Children and words are naturally drawn to her." With the power of critical and emotional arrogance, she runs off the page with words that, even if they meant nothing at all, would have the power to hold the eye and ear as pure sound and rhythm. We commend to your attention, especially, her synopses of the two stories by Joyce. As a matter of fact, the stories themselves do not make the impact that her descriptions of them do. What finer compliment could a writer win? Here is a genius, James Joyce, putting on the page his emotional translation of the original materials of life. And here is Rebecca West putting on another page her emotional translation of his translation, and the second of the two seems to understand the original event the more completely, and conveys its quality more directly to the reader. For Rebecca West can get as excited about art as other people about football games and falling in love. Art knocks her for a loop, but she manages to keep her eyes open. This is a hard thing to believe, but this lady actually writes as passionately and interestingly about art as a football reporter writes about a lateral pass. And, what is odder still, she can talk as intelligently about why it is art as the reporter can about why it was a lateral pass. We have heard exception taken to her relating the imponderables of why art has its peculiar effect on the human mind to the conditioned reflexes of Professor Pavlov's decorticated dogs, but we can see no reason to do so. It all went very shrewdly to us, it was a noble experiment to make sense where hardly any sense has ever been made before. But, on another point, we resented strenuously her efforts to constitute her reactions to a specific piece of work as the ultimate and definitive reactions. It may sound a little prejudiced in us to say that where she likes Joyce she

(Continued on page 124)

Here
by your bedside, warm and glowing,
is the Sun itself

Ask your physician

SNAP the switch and you have wrought a miracle. Out of winter's darkness springs summer sunshine, glowing with all the warmth and vitality of June.

Only a lamp, you may say, but a lamp that is one of the triumphs of modern science, because it is in reality a miniature sun duplicating the essential rays which have made sunlight the source of life and energy for all mankind.

Turn on this light and expose your body to it. What is the result? First of all it will develop a healthy summer tan. But the real benefits are far deeper. The tide of health rises with the sun in summer, and the light of this Eveready Sunshine Lamp exercises a similar vitalizing influence that brings renewed strength and builds up resistance against illness. It is soothing to the nerves. It induces sound and restful sleep. It does for you what clear summer sunshine will do because it is exactly the same in all essentials. Reporting on tests of carbon arc light such as this, the U. S. Bureau of Standards said: "Of all the artificial illuminants tested, it is the nearest approach to sunlight."

Not only does this light have all the vital rays of the sun (ultra-violet, infra-red and visible light rays), but it has them in the same proportion as natural sunlight, which scientists agree is a most important requirement.

Because it is simply sunlight, the Eveready Sunshine Lamp burning Eveready Sunshine Carbons may be used with beneficial results by anyone who is not actually ill. It is particularly valuable to growing children and to adults who wish to avoid physical depression. In case of illness your physician should be consulted.

A very interesting booklet, "Making the Summer Sun Stand Still," will be mailed free to anyone who is interested.

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The close-fitting distinction of this Felt turban is further stressed by contrasting felt inserts. Flirt Canton interprets the graceful rhythm of an Ensemble—silver lame and red marquisette embroidering the yoke of white. The delicacy of Beige Fox is the ultimate gesture of a gracious afternoon mode...

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WHAT THEY READ

(Continued from page 122)

is right, and that where she does not like Joyce she is not so right. We maintain that no woman is capable of that kind of "empathy" (the word is her darling, not ours) that would enable her to receive, in exactly the way they were sent out, the intonations of such clean vulgarity as Rabelais's, or the not so clean vulgarity of Joyce. Such simply was not written for her, it was written from the opposite pole of feeling, it insults the matters that are important to her, and she must find unnecessary the matters that are important by its valuation. Another recent and equally unsuccessful attempt by a woman to do this was Djuna Barnes's "Ryder." Among the shorter essays, those on Willa Cather, H. M. Tomlinson, and Hendrik van Loon meant nothing much to us. But in "The Long Chain of Criticism," Miss West uncovers two talents that we had not previously suspected: the gift of anger and the gift of ridicule. She is as neatly vocal in her contempts as in her enthusiasms. And so on, through the other pieces. If this book does nothing else, it reveals one's unintelligence to oneself. There is hardly anything in the book one would have thought for oneself, if Miss West had not told us.

ARTIST-PHILOSOPHER

ONE of the most delightful men ambling over the American scene has now put himself into a book: "ON MY WAY," by Art Young *(Horace Liveright)*. Henry Arthur Young must be around sixty by now, and he has never been conspicuous when he could help it, but he has more friends and better friends than any other man you could find with a lantern on fifty city blocks. He is merely a talented and honest and reasonable gentleman, and he has consistently stuck up for what he thought. He has been about a good deal, and he has a few observations he would like to make, if it won't take too much of your time. To make it easier for you, he has also drawn pictures, and, as an artist, satirist, or caricaturist, he is one of the best. The book that has resulted is as level-headed and level-tempered a piece of work as we have seen in some time. The pictures are particularly swell, presenting, always concisely, something the man has thought or something he has seen. On every other page, there is a little picture, of a Greenwich Village party, street shadows, an angry man, a version of hell, a campfire in the woods, "corns, pumpkins, and crows," a cloud, a sun-bath, a caricature, city children, a banquet, and so forth. Scattered through the book are more ambitious full-page cartoons that are genuinely worthy of inclusion between book-covers. There are several broad caricatures of "Types of the Old Home Town." There is the picture of the man and the elephant, there are pictures of street-cleaners, tramps et al. in their native habitats, and many of them are extremely amusing. But Mr. Young is not always amusing, he is on occasion bitter in spite of himself, as witness his war cartoons, the picture of "The World of Creepers," and "The Outcast." But he is tactful. He insulates his gusts of bitterness with comedy and humour and pity. He has rarely become so excited as to forget that even the top-dog has a home-life. It is possible to disagree with him, but one may know that he will give every case a fair trial. A man with so gorgeous a sense of humour could hardly be anything else but just. At every crisis of his life, he has disarmed the crisis by refusing to believe that destiny had anything against him in particular. A cartoon, a joke, and the day was his. Art Young knew intimately a literary and artistic world that, though it is just behind us, has few enough recorders. It may not have been an artistic Utopia, but there were some good men doing their work, and Mr. Young tells about them in his book. He writes about the doings of a period when intelligence was just beginning to get a hand-hold in America, and every inch was bitterly contested. He himself won his medals for valour in the field. Now, in his book, he sits down and makes good talk. No one who stops will fail to listen.

POET INTO PROPHET

"MATTHEW ARNOLD," by Hugh Kingsmill *(Lincoln MacVeagh, The Dial Press)* is not much of a book. Mr. Kingsmill is a smart and intelligent man, he can write well, he evidently knows a good deal about Matthew Arnold, and he would like to make a good job of it. But, for two reasons, he is up against the impossible. The first is that he was presumably instigated to do the job by his temperamental irritation against Arnold. The second is that it is questionable whether any one could make a good book out of such dead wood as Arnold. Kingsmill goes to a great deal of trouble to get it down in black and white that Arnold probably had an amorous adventure while he was in France, and that this adventure is the explanation for all of the less fine poetry that he later wrote. If Arnold himself were more important, the details of his sex life might be more important. Arnold is a fair example of a really intelligent and somewhat talented man, almost completely and complacently strangled by Victorianism and a family, with a few exceptions, of Eden Musée horrors. Naturally, Mr. Kingsmill dislikes him, and dislikes him the more for the saintly legend with which he has been beclouded. But, in his biography, he trots cursorily over the field until the red flag is shown again, and he has a chance to gore poor Mr. Arnold once again. His book is in effect nothing but a bull-fight and not a very well-managed one (though the figure of speech gets everything upside down). By virtue of too much tolerance at the wrong times, and too much glee at his own sorties, Mr. Kingsmill concludes by writing a quite unreadable book, and even his theme of the conversion of a poet into a prophet is not enough to carry more than its weight. Nevertheless, Mr. Kingsmill begins with the most gorgeous promise in the first paragraph of his Introduction. This one paragraph and this alone is worth reading, and, to save the customers the price of a copy, we quote it:

"One evening in the late autumn of 1912, Middleton Murry called on Frank Harris, at the offices of *Hearth and Home*, a mild ladies' paper, which, after a long and blameless life, suddenly found itself struggling in the fierce embraces of Frank Harris, endured during six months the extremes of ecstasy and remorse, and died in the following year. In the spring of 1912 Murry, then twenty-two or three, had written of Harris as the biggest man since Shakespeare. Harris was content enough with this as a provisional estimate, but was waiting for it to be amplified. . ." And a little more in the same vein, but not quite so good. It is absolutely beyond understanding how a man who could write a paragraph

(Continued on page 126)

"Everything must Flatter us—to our Finger Tips," says ETHEL BARRYMORE

The appealing charm of Ethel Barrymore's dramatic hands is heightened by the brilliance of the new Cutex Liquid Polish.

The best loved actress on the American stage adds, "and of all the ways of grooming the finger tips I find the new Cutex Liquid Polish the most flattering."

ETHEL BARRYMORE crowns her years of success with a season of repertory, in the new Ethel Barrymore Theatre. To her public this magnificent actress's appeal lies not alone in her great talent, but in her velvet voice and expressive hands.

"Today 'all the world's a stage,' " quoted Ethel Barrymore. Nothing in a woman's appearance escapes observation. The hands particularly must contribute.

"They must be sparkling," Miss Barrymore declared. "I find the new Cutex Liquid Polish gives just the necessary touch of flattering sparkle!

"I take along the Cutex Manicure Kit on all my tours," she added. For smooth cuticle and exquisitely white nail tips demand regular care with Cutex Cuticle Remover and Cream. "Applied now and then," finished Miss Barrymore, "they keep my shining nails ready for their cue!"

"They so carefully tend their hands," says Miss Grace Drake, manager of the Allerton, New York's smart hotel for women

Miss Grace Drake, as manager of one of the largest and best known hotels for women in the world, meets thousands of the liveliest and most interesting of the young independent women.

"These young moderns are always beautifully finished as to every detail of their appearance—from hair to hands," said Miss Drake.

"They put me on my mettle—and thanks to the new Cutex Liquid Polish, I am assured of finger tips more sparkling than ever—to match theirs!"

"Never fails to protect my nails," says Marie Martin, Winter Sports Favorite

"I just adore it. It never fails!" said this New York debutante and winter sports devotee.

Eager, young sports enthusiasts, gay smart people know that half the battle of maintaining a chic appearance lies in having beautifully kept, gleaming finger tips.

They find that Cutex Liquid Polish serves a dual role since weather, wear, or water cannot affect it, and because a single application keeps their finger tips flatteringly flawless an entire week.

* * *

Miss Marie Martin, who is seen at Placid regularly "in the season," said to us:

"Of course we wear mittens when we are up at Placid, but the snow soon wets through and the nails get simply frightful—'all stained and grubby'.

"But the new Cutex Liquid Polish never fails to protect my nails. A thorough wash and they shine forth just as if I had had a brand new manicure!"

For well-groomed nails
do these three simple things

Hands were never more conspicuous than they are now! This is the way to keep yours pretty.

First—the Cuticle Remover to remove dead cuticle, to whiten the nail tips, soften and shape the cuticle bringing out the beauty of half moons.

Second—the Polish Remover to remove the old Polish, followed by flattering Cutex Liquid Polish that sparkles undimmed for a week, defying dirt, hard work, soap, and water.

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ANTIBES

The Sunburned Back

Originated by

HATTIE CARNEGIE

42-46 East 49th Street

New York

WHAT THEY READ

(Continued from page 124)

like that quoted could go on to write "MATTHEW ARNOLD."

INDISPENSABLE

LITTLE children should include in their prayers at nightfall a word for the continued health and prosperity of Mr. Mark Van Doren, who now, at the end of various unimpressive labours, has benefacted the world in a large way. His "ANTHOLOGY OF WORLD POETRY" *(Albert and Charles Boni)* is something to have done. The mammoth bounds or boundlessness of what he had set about doing is indicated in the Preface. He says: "The scope of this anthology is so wide—in time from the thirty-fifth century B.C. to the twentieth century A.D. and in space from China and Japan around through India, Persia, Arabia, Palestine, Egypt, Greece, and Rome to Europe and America—that there is no poet in human history who might not have found a place in it had he ever fallen into the hands of a becoming translator. Not all the poets, of course, are here. The book, big as it is, would have been still bigger had I found more material exactly suited to my purpose, which was to provide a collection revealing those riches of the world's poetry thus far gathered into readable English." This purpose has been achieved, Mr. Van Doren has completely and brilliantly done his job, and all that is left for you to do is to get hold of the book. Further, in stating his purpose in writing the book, Mr. Van Doren has reviewed his own book. There is nothing to say. It is all there; and, without any exception that this untrained eye can discover, the right thing is there in every case. Between the same covers as the ancient Chinese and Aristophanes are Edna Millay, E. A. Robinson, Robinson Jeffers, and T. S. Eliot.

FIRST IN WAR, FIRST IN PEACE

FOR some reason or other, though there are a lot of better books that we haven't read, we read to the end Emanie Sachs's "THE TERRIBLE SIREN" *(Harper and Brothers)*. It's the story of Victoria Woodhull (1837-1927), and it's subtitled "The Sensational Story of the Firebrand of the Seventies." Emanie Sachs has done a lot of groundwork on her subject and the story hangs together fairly well. Now that we've had our fun, however, we find really nothing to say about the book. We were indignant at the waste of time it was, but nevertheless we finished it, and it's an unmitigated bore to have to waste more time telling about it. The fact is, probably, that forty million people once opened their papers every morning only to find out what Victoria Woodhull had done now. Finding out never improved them, or made them better men and women, but they continued to waste their time waiting for the next outbreak. It was, then, the sheer readability, the publicity sense, of Victoria Woodhull that kept us to the page. There is no one quite like her alive to-day. Great pressures make great explosions, and for Victoria Woodhull to be herself constituted a public nuisance in the 1860's. She was a super-Aimée Semple MacPherson. She was the archetype of the naïve humbug. At every point in time, she most thoroughly believed in herself. The author notes that all the writers who, at one time or another, constituted themselves her mouthpiece, did their best work while they submitted themselves to her electricity. Her parents were, respectively, a rascal and a slattern, but, somehow or other, they turned out a family of beautiful children. The antics of this family, as long as they remained above ground, make high comedy. Whenever any one of them died and was buried, there was certain to be an anonymous letter at the police station the next morning accusing the sister or father of foul play and demanding an autopsy. The body would be dug up, and it would be found that the dead woman had died of something perfectly normal. And, then, it would appear that the father or sister had sent the letter. All of the family blackmailed and abused one another. They were a lovely lot. Victoria and Tennessee, her sister, began in the spiritualism racket, but this eventually appeared to be not nearly so profitable as Victoria's racket of being herself. She was apparently as honest as the day, but she got lots of gratitude of a kind that paid better than anything else. She was the editor of *Woodhull and Claflin's Weekly*. She ran a brokerage office. She was nominated for President of the United States by the Equal Rights Party. Just to be conspicuous, she made the first important advances in the cause of woman suffrage, with her "Woodhull Memorial" presented to Congress. She was thrown out of the polls for exercising her constitutional right to vote. Wherever there was a spot-light, there was Victoria squarely in the centre of it. But it was dangerous for respectable people to get too clubby with her. She had no more ethics than a rabbit, and yesterday's Cause was to-morrow's mattress stuffing. Finally, as the crown of this parable of the wages of sin, she ended her days as the widow of one of the solidest of England's trade aristocracy and her sister, Tennessee, became Lady Cook.

Permit us to add, in postscript, that Harpers have published some other recent biographies that we haven't happened to read, but wish to acknowledge: "COTTON MATHER, Keeper of the Puritan Conscience," by Ralph and Louise Boas; "THE TRAGIC EMPRESS, Confidences of the Empress Eugénie and her story of the Second Empire," by Maurice Paléologue; and "MARY, WIFE OF LINCOLN," by Katherine Helm, her niece.

"PLAGIARIST"

"DREISER LOOKS AT RUSSIA" *(Horace Liveright)* is the latest production by guess-who. It is merely a collection of ponderous, and inept, and dreadfully persevering, and perfectly honest, and very shrewd, and getting-there-just-the-same essays about Soviet Russia. The subject-matter is intensely interesting, and it is impossible to say that Mr. Dreiser makes it any the less interesting. "Women in Present-Day Russia" and "Three Moscow Restaurants" are very acute and revealing essays. The book stands up as thoughtful and perceptive sense and truth about a subject that does not yield its truth easily and has had the offices of little enough sense. So much for the book itself. But the really wonderful thing about "DREISER LOOKS AT RUSSIA" is the civil suit that is going on or pending or something or other, brought against Theodore Dreiser for plagiarism by one Dorothy Thompson, who has written something about Russia, too. As a matter of fact, her case is excellent, the papers have quoted parallel passages from her book and Mr. Dreiser's book, which do have a lot in common, even to phrases and sentences. But the essential idiocy, the impossibility, of preferring charges of plagiarism against Dreiser are made

(Continued on page 128)

the inner you

capricious · intriguing primitive

THE *You* of a thousand-and-one moods . . . the *You* repressed by a myriad shibboleths . . . the *You* unborn . . . is now released by *Astris.*

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Loveliness in Every Line

WHAT THEY READ

(Continued from page 126)

only the more overwhelming. And the epic comedy of Miss Thompson's suit assumes the most sublime thick-headedness. An axiom about stealing anything is that the minimum any one can steal is one unit, one molecule that can not be sub-divided any further. But Mr. Dreiser's unit is one-thousand words, this is the least he works with. Give him a hundred units of one thousand words each, and he can get started, he can begin to feel his way and get down a working free-hand draft of what he has in his mind. How, then, accuse him of stealing one-hundredth, one-thousandth, of a molecule? He really and honestly didn't even know it was there. The word, the sentence, the paragraph, what are these trivialia? In the strict sense, Mr. Dreiser has been plagiarizing all his life. What about the time-tables, the minutes of Rotary Club meetings, the Sears, Roebuck catalogues? Intact and *in toto,* they or printed matter very like them have gone into his novels by the gross. It's the way the man works, and, as a lot of people will testify, it has its effect. Mr. Dreiser, it must be clearly understood, never purloins Art from another. The words he borrows are just words, words wholesale, words at so much the thousand, never jewelled words nor precious antiques with fine histories. And surely the articles of this journalist, somebody-named-Thompson, furnished another supply of this vulgar commodity. The devil with the individual word, Mr. Dreiser wanted to say everything, to get it all in, and maybe Miss Thompson had found something he had missed. If she had, the reader had a right to it all in one place, give him all the facts, the truth is what is important, not that's-my-word and that's-your-word. We call this the ultimate honesty. Mr. Dreiser probably hardly realizes the implications of his attitude. If he comes to trial, he may not have any defence, he will probably be glad to go to jail and copy off the scrawls on his cell-wall and publish them and get into some more plagiarism suits at the hands of the former occupants of his cell. Anyway, we're all for him, more than ever all for him. We can't read his books, but he's magnificent. Wonderful Theodore.

MELVILLE

IN all the panoply and snobbery of the Black and Gold Library, "THE SHORTER NOVELS OF HERMAN MELVILLE," with an introduction by Raymond Weaver (*Horace Liveright*) came to us for the first time. Though not for the first time, the handsomeness of the Black and Gold binding is exceeded by the handsomeness of the contents. It is unjust to contemporary fiction to compare a book like this to all that we have to-day. If you have a choice between, let us say, March's "THE SET-UP" AND "THE SHORTER NOVELS OF HERMAN MELVILLE," there can hardly be any doubt as to which you will take home. Furthermore, since what we read represents a gross average of our time, it is probable that most of our readers have not seen these stories before and that they, too, will read them for the first time. In an admirable introduction, Dr. Weaver tells no mean story in the life of Melville himself and proceeds to a critical consideration of Melville's work in general and the shorter novels in particular. Other critics have identified these stories as part of Melville's "decadence," a sign of the diminishment of Melville's force. Dr. Weaver points out that, on the other hand, the shorter novels represent Melville's art at its highest, its most conscious and restrained, and that the author's control over himself and his medium gives these stories a value that exceeds even that of the passionate and often verbose "Moby Dick." Weaver has been the foremost "rediscoverer" of Melville, and his study of one of America's rare geniuses is a model of brilliant and perceptive and sympathetic criticism. Nor is Melville an easy subject or one that yields its secret readily. But criticism and appreciation are beside the point, when the first of the stories themselves is "Benito Cereno." The story is ballyhooed on the jacket by Edward O'Brien, whose preferences one may take or leave alone, but, on this occasion, Mr. O'Brien enrols this reader. Mr. O'Brien rates it among the Fifteen Greatest Stories and puts it first on his list. It deserves even better than that. It is now some weeks since we read it, and the sound of it, its essence and inexplicable magic, remain with us. Having lasted so long, it is improbable that we shall ever entirely lose them. We like H. M. Tomlinson a great deal, but give us this for all that Tomlinson ever did. For necromancy like this there is no adequate medium of exchange, there is no known way of evaluating it. Melville seems always drawn to the conception that treats of the abnormal and inhuman, an other-world lies beneath the scrupulous and almost affected language. The series of sketches entitled *"Les Encantadas,* or Enchanted Isles" is a no less vivid presentation of this world. Those who like language and style, beautiful dispositions of beautiful words, will fall for this automatically. Nor will the others be displeased. Even the story, "Bartleby the Scrivener," which goes along like a joke and comes the nearest of them all to flippancy, curves suddenly at the end into the startlingly macabre. All of which is, within these space limits, to leave the greatest of them all, "Billy Budd," unmentioned. But a hint should be enough. There is little enough of this kind of thing, and such as there is needs no advertisement.

SANS REPROCHE

"CHEVALIER BAYARD," by Samuel Shellabarger (*The Century Company*), profits by having an extraordinarily fine subject. If the reader will catch on, within the first twenty pages, to a nimble technique of what and when to skip, the book makes excellent reading. Heretofore, Bayard has depended for his interpretation, as for his fame, on the account of "The Loyal Servant," who is supposed to have been his secretary and an archer in his company. Mr. Shellabarger, however, attempts to place Bayard in his time and to sift from the rapturous fictions of "The Loyal Servant" the modicum of fact. The ultimate tribute to the *"chevalier sans peur et sans reproche"* is that Mr. Shellabarger, a modern scholar, is brought, after painstaking research, to approximately the same estimate of Bayard as that held by "The Loyal Servant." It appears that Bayard was far from being a great nobleman, there were ten thousand more distinguished names and a hundred greater soldiers. Bayard was merely a landed gentleman, a member of an ancient, but not eminent family of Dauphiné. His name was Pierre Terrail. His code, however, in a generation that was beginning to embrace the complex subtleties of "modernism," the culture and sophistication of fifteenth-century Italy, was severely

(Continued on page 132)

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Everything moves fast these days. Each minute is precious. Even the daily care of the skin must be accomplished quickly and with as little effort as possible. Without, of course, sacrificing good looks. Daggett & Ramsdell has proved that this *can* be done—with the aid of its two smart new beautifiers. They reduce the daily beauty treatment to its simplest form. Do away with all waste motion, all that is non-essential.

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If you like a powder base—and many women do—add just a trace of Daggett & Ramsdell's Perfect Vanishing Cream. It will hold the powder evenly for hours.

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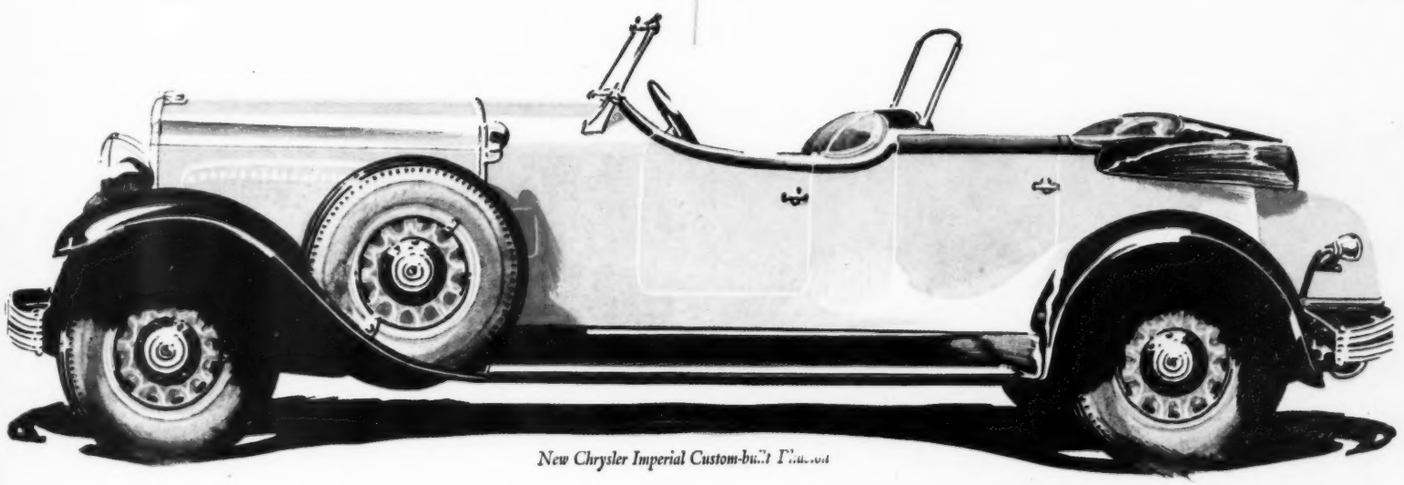

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James McCutcheon & Company of New York placed two of these rugs in a window of their Palm Beach Shop. This window receives the rays of the Florida sun direct and reflected by the waters of Lake Worth. C. H. Sloane, the Manager of the shop writes:—

"...these mats which I have just taken from the window after one week's exposure to the sun, one-half fully exposed and the other half turned down, show absolutely no sign of fading. I congratulate you on the color fastness of these mats for this is certainly a supreme test."

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The Film that stains naturally white teeth and makes them dingy.

IF your teeth are dingy and "off color" they are coated with a film. Feel for it with your tongue.

Food and smoking stain that film. Germs by the millions breed in it. Film hardens into tartar—thus fosters decay. And germs with tartar are the chief cause of pyorrhea. Many serious body ills may be indirectly traced to film.

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Perhaps unattractive teeth have cost you too much in society and in business. You cannot delay testing this method another day.

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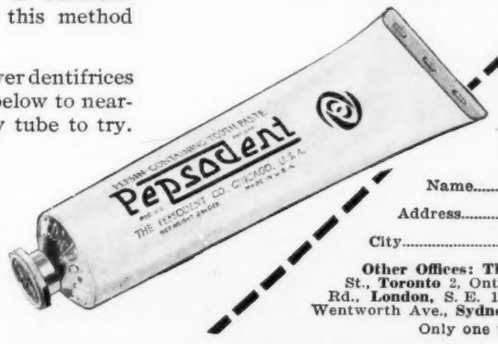
Teeth like precious jewels are seen today on every hand, for millions know the wonders Pepsodent will work in giving teeth a dazzling whiteness by removing dingy film.



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The Only Genuine Orange Blossom
TRADE ORANGE BLOSSOM MARK

More than 400 ring styles; iridio-platinum or gold, jeweled and unjeweled. Priced as low as $12

Marriage ceremonies in the Church of St. Vincent Ferrer, New York City, share the solemn dignity of this architecturally exquisite interior

A FASHION FUTURE

(Continued from page 59)

same moment? At a charming dinner in a white house in Neuilly, near the quiet wood that borders Saint James's pool, an identical blue—half Nattier, half lavender—had inspired two gowns: one in velvet, the other in lace. It surely means that such blues are in the air, with a direct appeal for those who love them.

Madame André Dubonnet inaugurates a new scarf-cloak in red chiffon velvet—red like June roses. At the left shoulder, a large tuft in the same shade suggests flowers in bloom. Evening gowns not only become complicated, but take on auxiliaries: just now, there is a wave of evening scarfs over Paris, and Mrs. Toulmin has a beautiful one of dull crêpe in white, water-green, and a darker green, like her water-green dress from Augusta-bernard. Short coats are being worn, too—like the small jacket in blue crêpe satin, with long sleeves, that Comtesse Jean de Polignac wears at home with so much ease and charm.

THE TEA-GOWN RETURNS

Tea-gowns are very probably coming back, but only for wear at home. Those to be found at Irande's are adorable, and Comtesse Jacques de Breteuil is well aware of it. We shall see her Saturday, if it is a small dinner, with that tunic slip with its sleeveless peach coloured velvet coat that suits her so well. Annek has charming informal ensembles for dining at home. A lovely white satin slip, for example, has a long scarlet velvet coat. An innovation is the scarf of velvet matching the very simple slip in colour. This scarf, worn about the shoulders, covers the arms and falls below the waist.

One does not always "dress up." There are types of dresses for evening, as there are for afternoon. You can't use the same costume for a bridge at home, for a formal dinner, for the theatre, for dancing—to Ciro's for instance, to Maxim's, or to the Cinéma des Ursulines. Formal, important clothes correspond to formal masculine evening dress. The gown must be very décolleté, the cape of sable or chinchilla, the coat of velvet or lamé. When a man wears a dinner-jacket, a woman wears a dress of black satin, chiffon, or lace, simpler in cut; her coat may be of mink. What is correct with the man's street clothes raises a delicate problem. Every woman solves it in her own way and finds a subtle means of suggesting, in spite of her gloves and hat, that it isn't five o'clock, but eight. Even if you don't dress for the evening, you change. The gown may be of light printed chiffon fabric with diaphanous sleeves. The Marquise de Paris, whose appearance always conforms to the requirements of the occasion, chooses a coat of summer ermine, a felt hat in the same shade, and buckled shoes. Very simple, but very chic.

Velvet hasn't left the mode, even though spring is coming. The Vicomtesse de Noailles is quite right in choosing an ensemble of black velvet printed in little red and blue flowers. Her coat in a plain colour, with a deep, full flounce, has its small printed scarf (Chanel). The very new type of velvet beret suggests, the headgear of the fifteenth-century École de Bourgogne. Madame Chiesea, among others, would look well in this type of hat. The wool cloak, trimmed with fur, is practical and charming. The Baronne de Gunzburg, in a tobacco coloured coat with fox fur to match (Wanda Watazzi), the classic Reboux felt, and brown suède shoes, is admirable. Brown, rightly worn, has always a sophisticated chic. It both has and takes authority.

Lunching at the Ritz with the Grand Duchess Marie, the Princess Ilyinsky was simply, but strikingly dressed in a black-and-white diagonally striped tricot (Chanel) and a black tweed coat without fur trimming. Black-and-white, as seen here, is one of the great points for the next season.

BLACK AND WHITE

Lunching at home, Comtesse Charles de Polignac wears a lovely, full, black velvet skirt and bolero blouse in a beautiful white crêped fabric (by Chéruit) with a long jade necklace and earrings. On the same day, Comtesse M. de Mun had a black satin gown, knotted between the shoulders, and a small felt beret, one of Lucienne's triumphs. Bows, knots, and ends are equally smart, just now, on the front and back of bodices.

At the wedding of Mademoiselle Carmen de La Rochefoucauld and Comte de Mailly Nesle, Vicomtesse de La Rochefoucauld wore blond crêpe and summer ermine. Princesse de Ligne had a little green felt toque with an aigrette at each side, and Comtesse Jean de Polignac was observed in her car, all in dark green, even to shoes and hand-bag, her coat trimmed with fluffy lynx.

Princesse A. Murat wears, at tea, a satin dress very cleverly cut by Chantal. Faithful to Vionnet, Madame Martinez de Hoz was in beige tweed. The Princesse Jean de Caraman-Chimay, seated in the pale green salons of Madame Yteb, hesitates between a beige dress of wool crêpe georgette and a *deux-pièces* of beige satin, both dull and brilliant.

THE RIGHT BEIGE

For—here is a supremely important piece of news—there are women who believe that there has been too much black. Now, they are choosing beige. It is a finer, lighter, more pinkish beige, exactly the shade of summer ermine, the fur that seems imperative for every smart woman to wear in February.

For do not forget that days are getting longer and brighter; there is a faint touch of gaiety in the air—spring is not so far away. It is not far, because with flowers—yellow and sweet smelling, mimosas in both hands—we all go to meet it. We rush to Pau for the opening of the new Casino, and there we shall hunt, gamble, discuss sport and racing, play golf, and try to find an extremely unconventional idea for a tiny, private, and delightful fancy ball.

Since you are already on "the way to Rome," where, as French people say, "any road will bring you by and by," why not stop a few minutes or, perhaps, even a month on the way, somewhere between Cannes and Monte Carlo? There, you will find a little colony of wise-and-happy creatures. Happy . . . shall I tell you the reason why? For them, the word Paris has a subtle meaning—symbolical of an extraordinary bazaar, where you can get dresses, jewels, new books, music, plays, parties, antics, songs, and enough fresh ideas to live on for a few weeks.

Now, the dresses are coloured sporting ensembles or black-and-white evening gowns. The jewels are coloured beads for daytime wear and magnificent diamond chains and necklaces for the Casino and dancing *tenue*. The

(Continued on page 132)

LES POUDRES COTY

THE FAVOURITE FACE POWDER
OF THIRTY MILLION WOMEN

Absolute purity — exquisiteness of texture, perfection of shade and luxury of fragrance make this the most popular Face Powder *in the world.*

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(THE MAGNET)
Sensation of Paris

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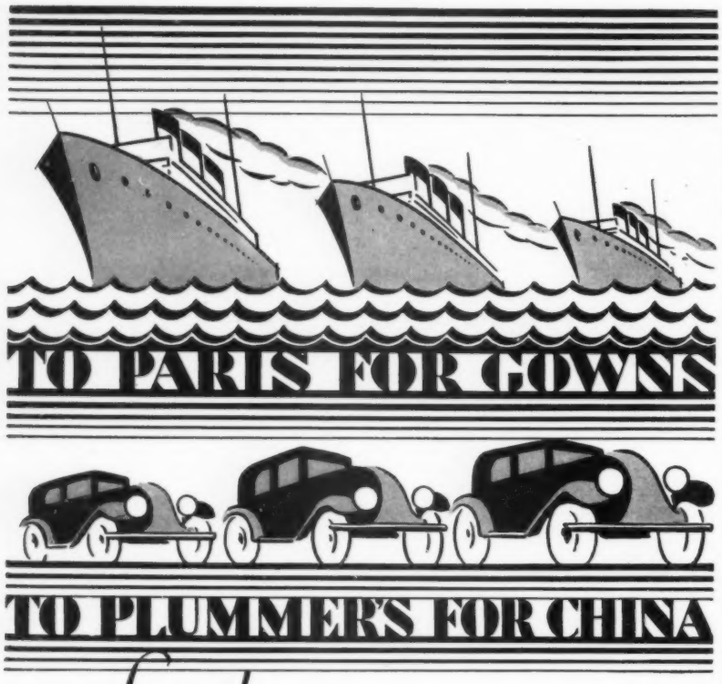
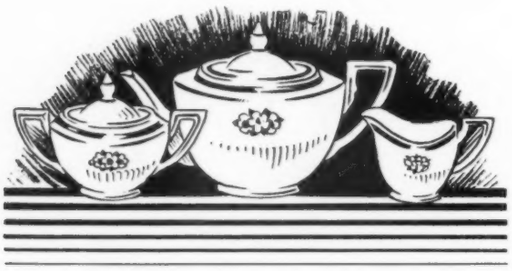


for the same reason

EXCLUSIVENESS

There are no surging seas to cross when Madame is thinking in terms of exclusive china and glass. Right here in Little old New York —at Plummer's—is a shop that has corralled the world's most eminent creations in china and glass of far-famed quality. Many of the patterns so delightfully displayed were made for Plummer's *exclusively!* Patrons are therefore spared the fear of duplication in the gifts they make or table service placed before their guests. ¶Those who have never visited Plummer's have yet to experience the acquaintance of the only shop of its kind anywhere. Five radiant floors are devoted *entirely* to china, glass, earthenware and pottery, the one exception being a vastly interesting antique collection on the third floor. If you are harried with a problem concerning gifts or an individual service for your own festive board, Plummer's is ready with a happy solution.



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HARTFORD, CONN.
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A FASHION FUTURE

(Continued from page 130)

books are Morand, Fargues, Maurois, Abel Bonnard, Colette's latest works, and the successes of the season: *Les Conquérants* and *Le Crime des Justes.* The music has been the wonderful Rachmaninoff and Rubinstein concerts; the unforgettable séance of the trio—Cortot, Thibaud, Casals.

As for the plays: the most amusing rehearsal of Bousquet's review, at the Capucines, the tiny theatre that has been all done over and where, though the ceilings and walls have been so cleverly attended to and decorated, the seats are as uncomfortable as ever; also, the very Parisian first night of Alfred Fabre-Luce's first play, "Touché," given at Bernstein's theatre, the Gymnase, in which Gaby Morlay looked even more innocent and girlish and true than in the last few years. And the room? A perfect cocktail of the different Paris worlds, smart, clever, artistic, intellectual, with now and then some scattered specimens of the old Faubourg. For antics, there has been the lively sale of Cécile Sorel's furniture. You know, she had to leave her charming flat by the river, Quai Voltaire, so she planned to have a modern house and decided to part at last with the historical bed of the Du Barry—a bed that is supposed, as many wicked men whisper, to have been sold already not less than four times. But it is an antique bed all the same.

Now the wise-and-happy creatures who have swallowed all this delicate and mixed food in a rather too short but very rich dinner, make up their minds to go and have a comfortable digestion somewhere else, for Paris is no longer a place to live in, but the wonderful "as you like it" restaurant, shop, or museum, a general and well-organized treasure sale, where anybody can find a quick answer to his own particular wants. Forgetting the town lights, the noise and the badly regulated traffic, with easy minds and healthy skins, many young and older couples will quietly spend a restful "end of the winter" between blue seas and green golf-links. The Comtesse Elie de Gaigneron, the Princesse de Beauvau have already gone to Cannes and so has the Comtesse Georges de Castellane.

Others will take a step further: to Egypt with Mrs. Kepple, to Madeira, to Morocco, where Mrs. Corrigan has just been for a motor tour; to Saint Moritz, which has an everlasting season, or perhaps to New York, where Paul Morand is called for a *série de conférences.* For pleasure, sport, intellectual interests—these are not really produced from some special point of the world. They just grow as a beautiful and flowered plant, here and there, when, by chance, they happen to find the true soil, the right seed, the perfect gardener—the lucky reapers.

WHAT THEY READ

(Continued from page 128)

simple: courage, loyalty, chivalry, *"honneur."* His self-respect hinged on allegiance to these magnificent simplicities. Life, fortune, a career, money, everything else, was nothing, if only he maintained his honour inviolate. Thus, as Mr. Shellabarger points out, he was one of the greatest conservatives of all time. When the fops of his late manhood cultivated beards, he remained clean-shaven, partly from solidified habit, partly because a beard was hot and impracticable in armour. In effect, Bayard never thought, he was not interested in reasons and causes, in why such a war was being fought or why it ended. His business was war and his own honour. With immaculate courage, strength, resourcefulness, he applied himself to his own business. And since fame or rewards of any kind were really of no value to him, since he ran away from flattery or thanks or merely political distinctions, since he remained, within the bounds of the brutalities necessary and inevitable in his age, chivalrous and simple-hearted and kind, he gradually accrued a universal admiration, even a legend, in the armies of France and even in the armies of the Italian states, Spain, the Empire, and England. Young boys serving their apprenticeship in the armies of France had heard his name since childhood, and their fathers had seen the lance of Bayard twenty years before, as now, first in the breach. The fruits of modest and perfect integrity and virtue came slowly and inevitably. The story of his death is the most telling of all. After thirty years of fighting, when the cause of the old chivalry was crumbling before the phalanxes of the Swiss pikemen and later before musket and cannon fire, he was fighting a rear-guard action when a stray bullet pierced his armour and entered his spine. At the moment, the decimated French army was fleeing before a vastly superior Spanish force and was in peril of being destroyed before it reached safety. Bayard insisted that the army go on without him, and so was laid, dying under a tree to await the Spaniards. The van of the Spanish army drew up, and a company of horsemen, when they heard that the great Bayard had fallen into their hands, clamoured for the privilege of receiving his sword, claiming his ransom. Then, they understood. Bayard refused to give up his sword to either of the Spanish generals, but only to the commander-in-chief. This gentleman, when he heard of what had happened, pressed forward and his greeting, which is recorded, was that he would have parted with a fourth of his blood and refused meat for a year, if he might have received Bayard in health, and that then he would have shown him in what esteem he held so great a gentleman. An open pavilion was raised above the knight, a priest brought, and all the day and all the night the Spanish soldiers passed before the tent to look once on the Chevalier Bayard, as on a holy relic. The pursuit of the French army was halted, and camp was made until Bayard, after eight hours of agony, was dead. Thus, in his death, Bayard by the mere fact of his virtue and his fame, saved his army. The testimony of such facts as this, to what manner of man Bayard was, gives a peculiar thrill to the reader. As necessary background to Bayard's life, Mr. Shellabarger has given concisely and dramatically the military history of the time. He seems to have written a just and intelligent and often exciting book.

Just a grey shadow at 20 ... a grim reality at 35

If only Youth would pay attention to the fleeting warnings of the future—the first grey hair—the first faint trace of thinness at the temples—lack of lustre—softness—sheen.

But Youth peeps quickly in the mirror and gaily dances off. No peering, thoughtful eyes look forward to the years ahead. No thought of caring for the hair in Youth to keep it lovely through the years.

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if you too were
"among those present"

Some banquets can be avoided. Others you have to live through somehow and Vichy is a great help—especially the morning after. ~ ~ ~ The more physicians learn about the processes of metabolism and digestion the more frequently Vichy Célestins is recommended and prescribed for its known value as a regulator of the digestive system ~ ~ ~ Served by clubs, hotels and restaurants. Sold by grocers and druggists everywhere ~ ~ ~

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FOR THE HOSTESS

Clever Combinations Add New Joys to Simple Lenten Fare

SIMPLICITY is in accordance with the spirit of Lent, and the less complicated or elaborate one's menus, the nearer one comes to fulfilling the unwritten laws of the season. For those who wish to serve appropriate luncheons and dinners at this time of the year, the following carefully planned menus will be helpful. These are composed of dishes that are so good, so flavoursome, that the observer of Lent is sure to enjoy their delicacy and unique qualities without fear of breaking any good resolutions, for meat is avoided entirely and only the natural sugars are used.

TWO LENTEN LUNCHEONS

Barley Broth
Œufs-en-Robes-de-Chambre
Moulded Salmon Salad
Cheese Charlottes
Tea or Coffee

Cream of Chestnut Soup
Eggplant au Gratin
French Fruit Salad
Hot Oatmeal Scones, Buttered
Tea or Coffee

The recipes for several of these dishes are little known and are exceptionally attractive.

BARLEY BROTH

This broth comes from an old Southern recipe. A piece of celery, a small turnip, and a carrot are added to a teaspoonful of minced parsley, one-fourth of a cupful of butter, and a quarter of a cupful of barley. First the barley is steeped in water, then the vegetables are added, and the whole is boiled slowly for about three hours and stirred occasionally. The broth is well-seasoned half an hour before serving.

ŒUFS-EN-ROBES-DE-CHAMBRE

This is an interesting luncheon dish. Six large potatoes are baked, and, when they are done, a round hole is made in the side of each. The inside is entirely removed, and an egg is broken into the cavity. Salt, pepper, and paprika are sprinkled on each potato, and, at the same time, a piece of butter is added. The round piece cut from the potato is then put back, and they are baked in a greased pan until the egg is set.

CHEESE CHARLOTTES

To make these charlottes, half of a cream cheese is smoothly mashed with one tablespoonful of Roquefort crumbs, and enough sweet cream is used to make it soft. One cupful of sweet cream, two tablespoonfuls of dissolved gelatine, and salt and paprika to taste are added. This mixture is enough to fill twelve timbale cases. Grated Parmesan should be sprinkled over the charlottes, and these are then allowed to chill.

MOULDED SALMON SALAD

A can of salmon may be used for this delicious salad, or an equal quantity of fresh salmon, if one prefers. To the salmon are added one tablespoonful of salt, one-half tablespoonful of flour, one teaspoonful of mustard, and a few grains of cayenne. Two egg yolks are added, one and a half tablespoonfuls of melted butter, three-quarters of a cupful of milk, and one-fourth of a cupful of vinegar. The mixture is cooked in a double-boiler and stirred constantly until it thickens. To this is added three-quarters of a tablespoonful of gelatine that has been soaked and dissolved in two tablespoonfuls of cold water. This should be well stirred and added to the salmon. Individual moulds may be filled, chilled, and served with the following sauce. One-half cupful of heavy cream is stiffly beaten, and one-fourth of a teaspoonful of salt and a few grains of pepper are added. Two tablespoonfuls of vinegar are then added gradually, and then one cucumber, peeled and diced.

EGGPLANT AU GRATIN

A large eggplant is chosen for this dish, and it should be peeled and sliced lengthwise. The slices are arranged on a well-buttered tin that has previously been rubbed with garlic. A sprinkling of fine bread-crumbs is placed over all, together with a tablespoonful of chopped parsley, a half-teaspoonful of pepper, and one teaspoonful of salt. A teaspoonful of melted butter is poured over this, and a sprinkling of grated cheese is added, then one of brown bread-crumbs, and the slices are baked in a medium oven until light brown and soft.

FRENCH FRUIT SALAD

Two oranges are peeled, and the pulp is removed separately from each section to form the basis of this attractive salad. Three bananas are peeled and cut in slices one-fourth of an inch thick. Then, the skins and seeds are removed from one-half pound of Malaga grapes, and twelve English walnuts are broken in pieces. These ingredients are mixed together, arranged on crisp endive, and served with French dressing.

DINNERS FOR LENT

Oysters on the Half-Shell
Cream of Corn Soup
Lenten Cutlets, Stuffed Mushrooms
Sweet Potato Croquettes
Pineapple Puffs
Demi-tasse

Chilled Casaba Tropical
French Onion Soup
Shrimp Pie Cauliflower Soufflé
Salade Rêveuse Bread Sticks
Prune and Almond Jelly
Café Noir

LENTEN CUTLETS

One-half pound of boiled beans, pease, or lentils are mashed to a pulp through a purée sieve. To this are added two tablespoonfuls of melted butter, three of dry bread-crumbs, half a teaspoonful of pepper, one of salt, and half a teaspoonful of allspice. All of this is mixed together with the beaten yolk of an egg and shaped into small, flat cutlets that are then brushed over with beaten egg, dipped into bread-crumbs, and fried in hot fat.

STUFFED MUSHROOMS

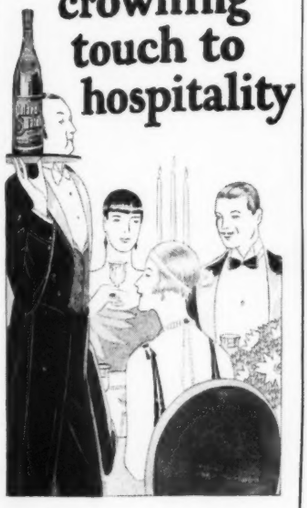
Good-sized mushrooms must be chosen for this dish, carefully peeled, and the stalks cut off. These are placed in a baking dish with the cup sides up. Each mushroom is filled with a stuffing made of mixing the chopped stems, brown bread-crumbs, and minced parsley together, moistened with milk or stock, and seasoned with salt, pepper, and a dash of cayenne.

(Continued on page 140)

Table Delicacies for Vogue Readers

Poland Water

served to your guests gives the crowning touch to hospitality



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Louis Sherry

TABLE DELICACIES SHOP...Madison Avenue at 62nd Street, New York

Fig 8 Appetizer

Cup brown sugar; juice eight oranges, six lemons; half bottle Martini & Rossi Vermouth, two glasses plain or spring water, dash bitters. Pour in bowl with ice and pineapple slices. Stir gently.

Cocktail Recipes sent with Bridge Score Pad gratis on request to

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What a dish...

At dinner's very beginning, appreciation zooms. No fussy preparation. Behold . . . caviar served on Caviarettes. "Raised edge" crisps these are —with the zest of distinction.

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Meyer Brothers
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Tepper Bros.
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William F. Telschow
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R. H. Macy & Co., Inc.,
Jas. McCutcheon Co.,
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Stern Brothers,
Bloomingdale Bros., Inc.,
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Sidney Eisnitz,
432 Amsterdam Ave.
ALBANY
W. M. Whitney & Co.
BINGHAMTON
Sisson Bros.-Welden Co.
BROOKLYN
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Frederick Loeser & Co.
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Flint & Kent,
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T. W. Sidey Estate
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S. F. Iszard Co.
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Abramson's, Main St.
GLENS FALLS
Boston Store Co.
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The Franklin Shop, Inc.
ITHACA
Rothschild Bros.
JAMESTOWN
The Silk & Specialty Shop
KINGSTON
Rose & Gorman
MIDDLETOWN
Tompkins Dry Goods Co.
MOUNT VERNON
Best Silk Shops Ltd.
NEWBURGH
Wm. T. Brown & Son
NEW ROCHELLE
Ware's
NIAGARA FALLS
Vanity Fair Hat Shoppe
NYACK
Harrison & Dailey, Inc., Main St.
OLEAN
Bradner's
POUGHKEEPSIE
Luckey, Platt & Co.
ROCHESTER
McCurdy & Company, Inc.,
Sibley, Lindsay & Curr Co.
RYE
H. D. Halahan
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H. S. Barney Co.
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Dey Brothers & Company
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WATERTOWN
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John Wanamaker,
Strawbridge & Clothier,
Gimble Brothers
L. Jaffe & Sons, N. W. Corner 2nd and Green Sts.
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Joseph Horne Co.,
Kaufmann's
Boggs & Buhl
READING
Pomeroy's, Inc.
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WASHINGTON
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The Isaac Long Store
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ST. JOHN
Manchester Robertson Allison Limited, 27 King Street

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W. W. Wilkinson, Limited
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Spring Issue.....Dec. 24
Early Summer Issue....Feb. 25
Summer Issue.....April 25
Early Autumn Issue....June 25
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25
At All Stores and News-Stands.....35 cents
Ordered by Mail.....40 cents

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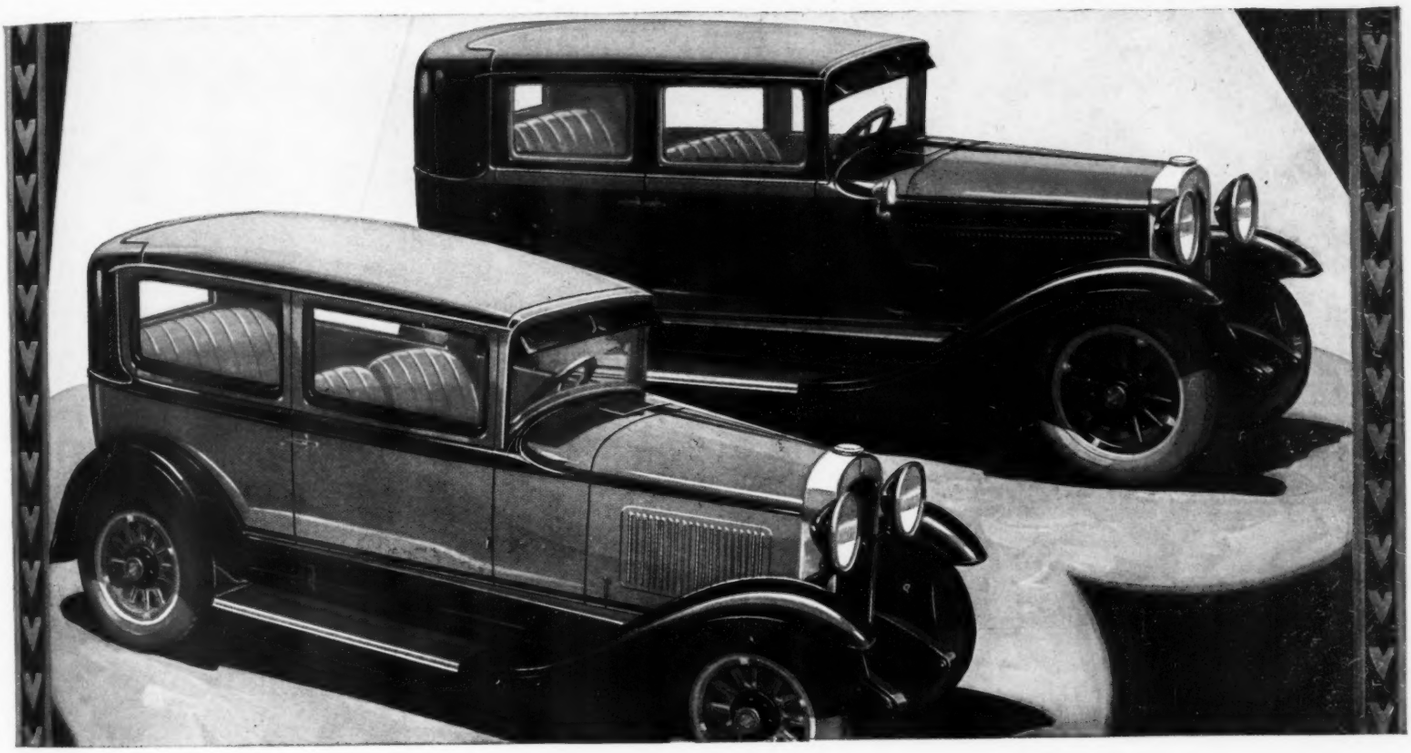
THE STYLE CREATION OF MASTER DESIGNERS
GREATER BEAUTY - LONGER WHEELBASE - LARGER BODIES



PULL UP TO START MOTOR
PRESS DOWN TO SOUND HORN
SHORT RIGHT TURN FOR PARKING LIGHTS
FULL RIGHT TURN FOR BRIGHT LIGHTS
HALF RIGHT TURN FOR DIM LIGHTS

Whippet Four Coach $535; Coupe $535; Sedan $595; Roadster $485; Touring $475; Commercial Chassis $365. Whippet Six Coach $695; Coupe $695; Coupe (with rumble seat) $725; Sedan $760; Sport DeLuxe Roadster $850 (including rumble seat and extras). All Willys-Overland prices f. o. b. Toledo, Ohio, and specifications subject to change without notice.

INTRODUCING THE NEW

"FINGER-TIP CONTROL"

THE MOST NOTABLE ADVANCE IN DRIVING CONVENIENCE SINCE THE SELF-STARTER

IN modish design, the new Superior Whippet is as far ahead as the first Whippet was ahead in engineering advantages. With longer bodies, higher radiator and hood, low graceful lines, one-piece full crown fenders, mechanical 4-wheel brakes, rich, harmonious colors—the new Superior Whippet establishes an ultra-modern style trend for Fours and light Sixes.

Larger, Roomier Bodies

More spacious interiors, with 3 inches added leg room, together with longer springs both front and rear, and form-fitting seats, insure maximum riding and driving comfort.

The Superior Whippet is the first car to offer the "Finger-Tip Control"; a single button, conveniently located in the center of the steering wheel, controls the starter, the lights and the horn. Illustrations at the left clearly explain its operation.

Mechanical Improvements

The Superior Whippet's higher compression engine gives more than 20% added horsepower, with resultant increase in power, speed and flexibility. Higher second gear speed gives faster pick-up. Low consumption of gas and oil, results in marked operating economy. An immediate order will aid in early delivery.

WILLYS-OVERLAND, INC., TOLEDO, OHIO
WILLYS-OVERLAND SALES CO., LTD., TORONTO, CANADA

Reproduction from a painting made on the estate of John N. Willys, Center Island, Oyster Bay, Long Island, New York, by Frank Swift Chase

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Among prominent persons and institutions served by the Davey Tree Surgeons are the following:

LORADO TAFT
GROSVENOR ATTERBURY
LOUISE du PONT CROWNINSHIELD
WILLIAM & MARY COLLEGE
STANLEY RESOR
ANDORA NURSERIES, INC.
BAPTIST BIBLE INSTITUTE
HAMMERMILL PAPER COMPANY
FRANK VANDERLIP
OMAHA COUNTRY CLUB
INDIANA PORTLAND CEMENT COMPANY

JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

If you knew good Tree Surgery service

—there is no half good in the treatment of living trees any more than there is in dentistry, medicine and human surgery

You would not employ a blacksmith to treat your teeth nor a carpenter to operate on your body. However expert they may be, they deal with inanimate objects and have no technical knowledge or skill with reference to the problems of living things.

Unless you are a most unusual person you know little or nothing about tree life and the proper method of treatment. This is a highly specialized profession, requiring adequate scientific knowledge and high personal skill that can come only from thorough training under master Tree Surgeons.

You must buy Tree Surgery service on faith. Living trees of any reasonable size are almost priceless. If they require attention you cannot take any chances.

The Davey Company says to you with all possible emphasis that there is no half good in the treatment of trees. This statement is made after more than half a century of experience by a national institution now doing a business of nearly $3,000,000 a year, and having in its employ more than a thousand real experts.

And yet this reliable service by men whom you can trust is not expensive. It costs less than any professional service in America. 76% of Davey clients buy less than $100 each. 21,608 clients were served last year—between Boston and Kansas City and from Canada to the Gulf.

Furthermore, Davey Tree Surgeons are actually local to you. They are not sent to you from Ohio for your individual work: they are trained in Ohio and are carefully supervised regularly, but they live and work in your vicinity.

The Davey Company guarantees satisfactory service. You pay only for actual working time, plus the necessary materials and expressage. Your trees are certainly worth this reliable service of scientific Davey Tree Surgeons.

Write or wire Kent, Ohio, for address of nearest representative.

THE DAVEY TREE EXPERT CO., Inc., 173 City Bank Bldg., Kent, Ohio

Branch offices with telephones: New York, 501 Fifth Ave., Phone Murray Hill 1629; Boston, Statler Bldg.; Providence, R. I., 36 Exchange Pl.; Hartford, Conn., 36 Pearl St.; Stamford, Conn., Gurley Bldg.; Pittsfield, Mass., Stevenson Bldg.; Albany, City Savings Bank Bldg.; Montreal, Royal Bank Bldg.; Rochester, Builder's Exchange; Buffalo, 110 Franklin St.; Toronto, 71 King St., West; Philadelphia, Land Title Bldg.; Baltimore, American Bldg.; Washington, Investment Bldg.; Charlotte, N. C., First National Bank Bldg.; Atlanta, Healey Bldg.; Pittsburgh, 331 Fourth Ave.; Cleveland, 3441 Lee Road; Toledo, Nicholas Bldg.; Columbus, 30 N. Washington St.; Cincinnati, Mercantile Library Bldg.; Louisville, Todd Bldg.; New Orleans, Masonic Temple; Indianapolis, Fletcher Savings & Trust Bldg.; Detroit, General Motors Bldg.; Grand Rapids, Michigan Trust Bldg.; Chicago, Westminster Bldg.; Minneapolis, Andrus Bldg.; St. Louis, Arcade Bldg.; Kansas City, Scarritt Bldg.

Send for local representative to examine your trees without cost or obligation

DAVEY TREE SURGEONS

MARTIN L. DAVEY, *President and General Manager*

KATHLEEN MARY QUINLAN
will bring new loveliness of line and contour..

How subtle is the beauty of a woman's face —and yet how fleeting and elusive! Only by gentle, daily care can you retain that youthful modeling where cheek meets chin; that lovely sweep of smooth, white brow; that sheer, clean-cut outline of the profile...

Under Kathleen Mary Quinlan's skillful guidance you'll see your contour grow more lovely. You'll note a growing firmness of the tiny muscles—a gentle uplift of the sagging lines—a disappearance of the telltale wrinkles in your forehead and around the corners of your mouth. You'll notice, too, a fineness in the texture of your skin—an added sheerness in the outline of your contour...

The Kathleen Mary Quinlan Method is so simple and yet it takes so little of your precious time—a thorough cleansing to begin with—then rapid, gentle stimulation. The third step is the application of a lovely, light, rich cream. And finally you pat in mild astringent.

Kathleen Mary Quinlan preparations for the skin, eyes and hair are sold at leading shops. Ask for her booklet, "Lest Beauty Pass You By."

Quinlan Cleansing Oil—compounded from fine, penetrating oils $1.00, $2.00, $3.50 a pot

Quinlan Skin Stimulant—a blend of refreshing herbs $.75, $1.50, $2.75 a bottle

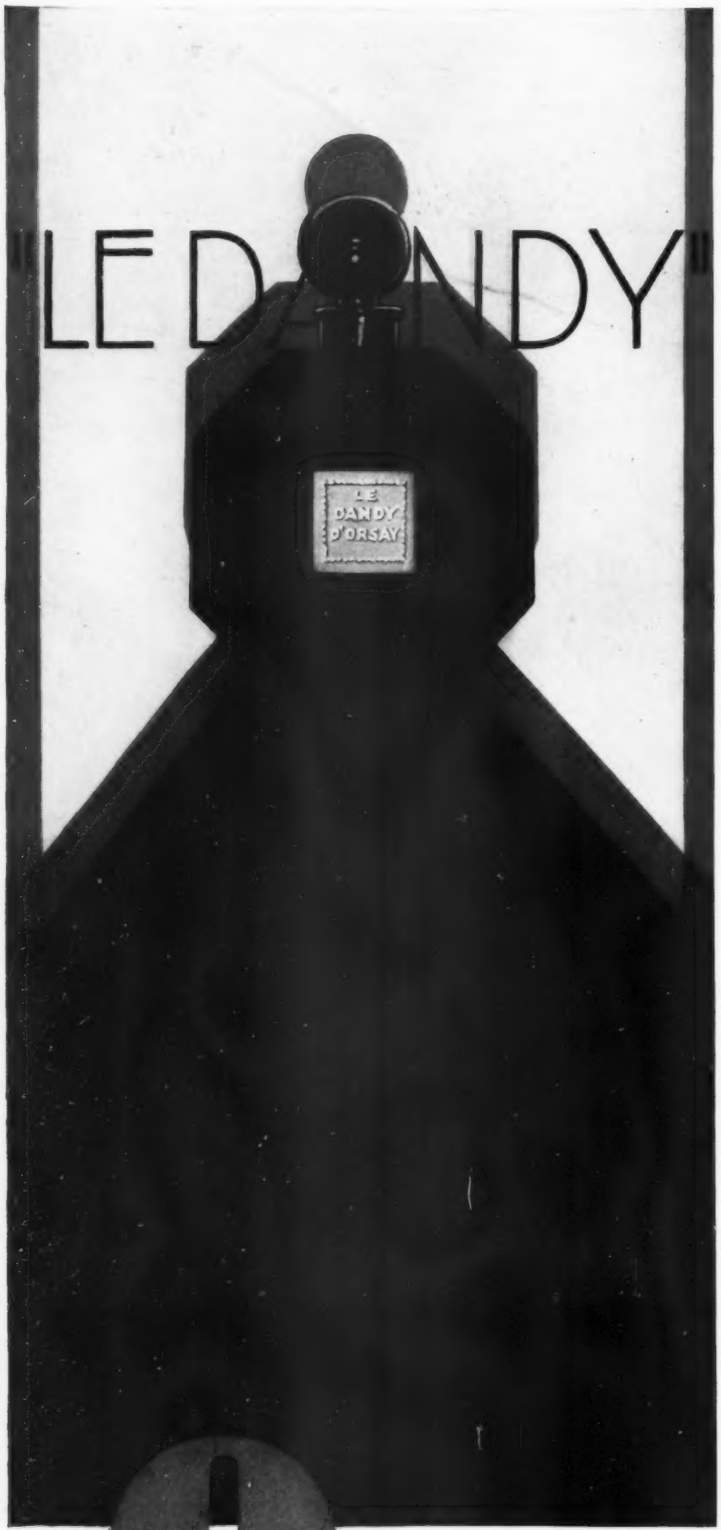
Quinlan Camellia Cream—refining oils and healthful herbs in delicate cream $1.00, $2.00, $3.50, $6.50 a pot

Quinlan Skin Food—composite of rich, nourishing flower and vegetable oils $1.50, $3.00, $5.00 a pot

Quinlan Violet Astringent—a liquid containing mild astringent balsams $1.00, $2.00, $3.75 a bottle

Kathleen Mary Quinlan

SALON 665 FIFTH AVENUE NEW YORK



d'Orsay
le parfum mondain le plus subtil
17 rue de la paix paris

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

MRS. J. E. B.: My sister is about to be married, and, although our parents are dead, my sister has never lived with me. How should the announcements be worded? Should they include the name and title of my husband, who is a captain? My future brother-in-law is a Doctor of Dentistry. May the announcements and, also, his calling-cards bear the title of Doctor? Although the wedding is to be quite small, my sister wishes to wear the regulation bride's dress. Is this correct or would an afternoon or travelling dress be more appropriate? What is the smartest hour for a small wedding such as this?

Ans.: If you were the eldest of the family, you would send out the announcements of your sister's wedding; that is, if you think announcements necessary. It is not, of course, obligatory to send them, but, if they are sent at all, some member of the family does this. If the bride were living with another married sister, of course, that sister might do it instead of you. Both husband's and wife's name should appear on the announcement.

Captain and Mrs. Theodore Benton
have the honour to announce
the marriage of their sister
Mary Louise
(or Mary Louise Thompson)
to
Dr. Charles Lampson
on such a day
at such an hour
in such a place

If a dentist has a doctor's degree, he may be called doctor and may have his cards so engraved. Your sister may wear the regulation bride's dress, no matter how small the wedding is. The going-away costume or the afternoon dress would be equally correct for a day wedding. Evening weddings are not smart in the East and are, socially, almost unknown. The usual times for weddings are either just before luncheon or just before afternoon tea-time. Half-past eleven, twelve, half-past twelve are good morning hours, and four or half-past four good afternoon hours, if the family wants to have a regulation "breakfast" at one o'clock or an afternoon collation at half-past four or five. But, really, the convenience of the young couple settles the time.

Mrs. R. L. C.: My seventeen-year-old daughter and a friend of hers who is sixteen want to give a small dance. Should the parents' name appear on the invitation? How should they be worded?

Ans.: By writing an informal note or having one written by your daughter in your name, you can easily manage the simple effect you desire in the invitation and yet give the party your sanction, as is customary. We should suggest that your daughter write something like this:

"Dear Mary:
Mother is giving Agnes and me a small dance on Saturday evening and hopes that you and your brother will come. Do let us expect you at nine o'clock.
Yours affectionately,
Jean."

Mrs. M. F.: Is it correct for a young bride to be married in black? Would a black skirt and fur-trimmed coat with a beige or ivory blouse be suitable?

Ans.: Wearing black for a wedding dress is not a question of correctness but of suitability for the occasion. It would be distressing to see a young bride standing at the altar in a black dress, regardless of the fact that it might be her most becoming colour. Our personal opinion is that she should wear a coloured dress. It may be as dark as wine-red, or it may be mahogany-brown, or some other lighter shade, but it should not be black, nor would we approve of a black coat and skirt with a beige blouse, for a wedding, though such a costume would be lovely for afternoon wear. A dress in wine-red, beige, cinnamon-brown, blue, or almond-green would be smart and could be worn later under a black fur-trimmed coat. Besides this (if you already have the skirt), you could have a blouse made to form a second ensemble with the same coat.

Mrs. H. J.: A friend is coming to visit me, and I should like to give her a tea or reception. What is the correct costume and a suitable menu for an occasion like this? Is it necessary to ask a sister-in-law who lives with us to help receive? How should I decorate the dining-room table?

Ans.: If you decide to give an afternoon tea or reception for your guest, you could wear afternoon clothes. A rather formal frock of velvet or crêpe de Chine would be appropriate. You would not wear a hat in your own house. If the reception were in the evening, you and your guests would be in evening clothes. The menus for these occasions would be similar. In the afternoon, sandwiches, perhaps a dish such as chicken salad, little cakes, tea, chocolate, or coffee; in the evening, sandwiches, again, chicken salad or a hot dish, such as chicken patties, cakes, and black coffee. Flowers, fruit, or any such charming centrepiece is sufficient decoration for the dining-room table. It would be polite for you to ask your sister-in-law to help you receive the guests, but not at all necessary.

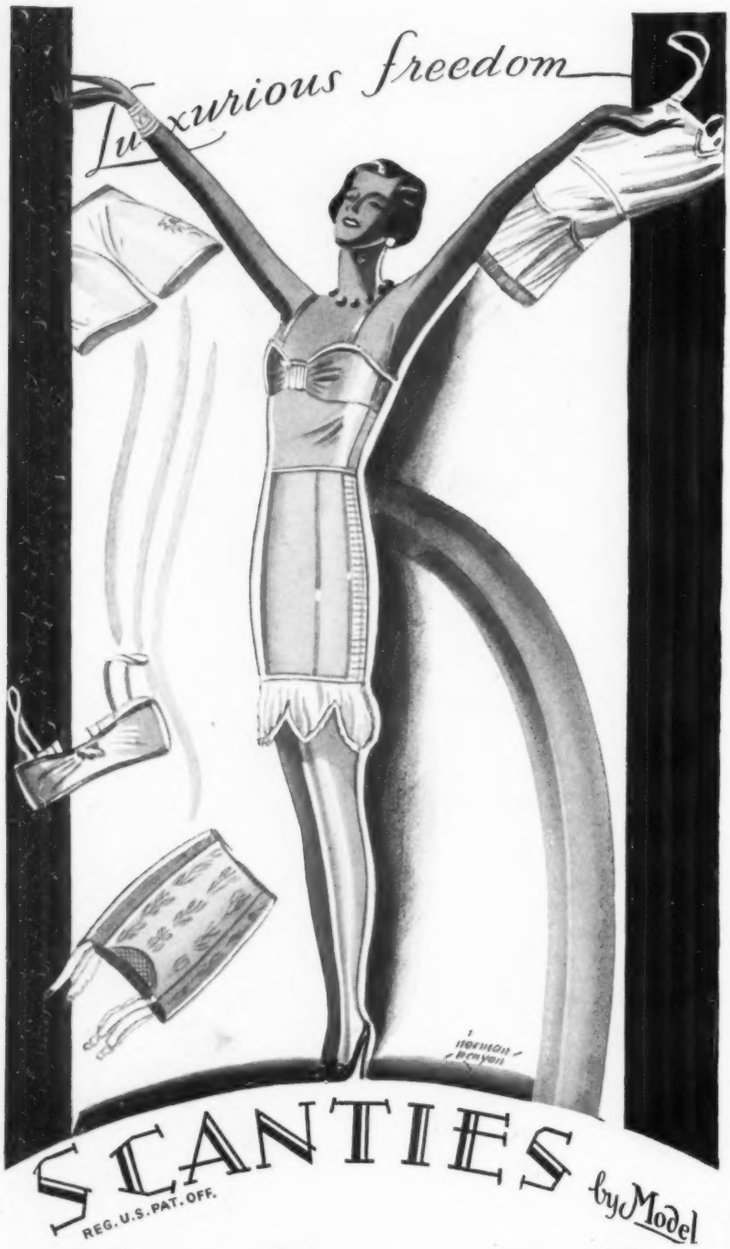
Miss V. B.: In announcing one's engagement, (1) is it more correct to have a bridge party at a country club or at home? (2) Should only one's intimate friends be invited? (3) Whom should the receiving line include? (4) If the party is large, is it necessary to introduce the guests to one another? (5) Can you suggest a unique way of announcing the engagement? (6) How long before the event should invitations be sent out?

Ans.: In the social world, the announcement of an engagement is not

(Continued on page 140)

HATTIE CARNEGIE *presents a smart version of the* JACKET SUIT

One of the joys of the smart silk jacket suit, sponsored by Hattie Carnegie, is that it will go into the tub. And come out of it like new—if you use Lux! Hattie Carnegie has tested different cleansing methods in the care of sheer lingerie and stockings worn by her mannequins . . . As a result, this famous couturière insists upon Lux! "By actual testing," she says, "we discovered that with marvelous Lux these fine things stay new looking *twice as long!*" . . . Other famous dressmakers agree. And women everywhere find that with Lux, smart apparel retains that "new" look so *much* longer!



SCANTIES by Model
REG. U.S. PAT. OFF.

A Dress and Scanties—*that's all!*

To be more stylish to-day one wears less—and slips on *all* in the tick of a second. Scanties—*brassiere—vest—girdle—panties*—all-in-one! How little it takes to smooth out all bulges! Just a sheer single layer of silken nothingness. Eight scant ounces that bob into the washtub like a pair of chiffon hose and launder as fine as an imported handkerchief. Here is freedom at last from all bulk and bind. Here is one garment which should be in every woman's wardrobe—for the time she wishes to be dressed the best—and wear the least.

Illustrated in style 357, of silk jersey and Skinner's Satin—specially priced at $12.50. *Other Scanties for street, sport and evening wear* $5.00 *to* $25.00. *Sizes* 32 *to* 44. *For sale everywhere.*

Model Brassière Co.
INCORPORATED

LONDON 200 Fifth Avenue, New York PARIS

Largest Brassiere Manufacturers in the World

ANSWERS TO CORRESPONDENTS

(Continued from page 138)

usually considered as a very surprising event or one to be made in any unique way. It is not even very usual to have a party for the special occasion, though, if a party were being given, the announcement might be made at it. The relations and friends of a girl would be told, or written to, and, if any publicity were desired, an announcement might be sent to the papers. However, we will do our best to answer your questions. (1) You may give a bridge party either at home or at a country club, as you prefer. (2) If you want to keep the party small and have only your intimate friends, there is no reason why you should not do so. That is one kind of party. Or you can have a sort of general party, like a reception, and ask a great many people. That is another kind of party. Either would be right, according to your wishes. (3) No receiving line is necessary. Your mother is the hostess of any party you give, and she would receive, with you standing by her. (4) Introduce such of your guests as are strangers, and try to see that no one is left lonely, but do not try to name every one to every one else except as occasion requires it. (5) We can not recommend "unique" ways of announcing engagements as smart ways, because that would not be true. You might have the wedding march played at supper time just as your fiancé offered you his arm; or a few bars of it after supper just as you were getting up from the table, and, when the attention of the company was firmly upon you, your father might make the announcement by asking people to give you their best wishes. (6) There is no especial time to send out invitations. People may gather a party together anywhere from two weeks to two days ahead, according to the formality or informality of the occasion.

Mrs. K. S. L.: How should a widow register at a hotel? How should she have her luggage marked when wanting a full name on it? How should she be registered in the telephone directory? Is it ever correct to use her husband's initials? And how should her calling-cards be engraved?

Ans.: Since registration at a hotel is only for public information, this is one of the few occasions when a person's title (not signature) is written. Therefore, in the case of a widow, she would write "Mrs. John Smith, Greenwich, Connecticut." For a telephone directory, and if she wants to put her name on her luggage, since these are both for public information, she would also use her title. After the death of her husband, a widow continues to use his name. Her signature is still "Mary Smith," and her title is still "Mrs. John Smith." It is only a divorcée who changes her title.

FOR THE HOSTESS

(Continued from page 134)

Each mushroom is topped with a piece of butter, and baked for fifteen minutes in a quick oven.

PINEAPPLE PUFFS

This dessert is made by melting one-fourth of a cupful of butter in half a cupful of boiling water and stirring in three-quarters of a cupful of flour. When this is cold, a half-teaspoonful of baking-powder is stirred in, together with the beaten yolks of three eggs, and, lastly, the beaten whites. This batter is dropped in spoonfuls on buttered sheets and baked until browned. While the puffs are warm, an opening is made in the side of each and filled with the following mixture. Two-thirds of a cupful of grated canned pineapple together with the juice; one beaten egg; one and one-half tablespoonfuls of cornstarch; and half a cupful of strained honey. This mixture is cooked until thick, and then three tablespoonfuls of thick cream are beaten in. Care must be taken that the oven be very hot while the puffs are baking.

CHILLED CASABA TROPICAL

The Casaba melons used for this dish must be very cold. Just before serving, each portion is sprinkled with lime-juice and paprika, together with a few drops of orgeat. To add to the unusual flavour, mint leaves may be crushed fine and marinated in the lime and orgeat. The mint is removed just before serving.

SHRIMP PIE

A large plate of picked shrimps will be needed for this dish. Two large slices of bread are grated and covered with a tablespoonful of melted butter. The shrimps are seasoned, mixed with the bread-crumbs, and baked in a casserole lined with pie-crust. Oysters may be substituted for the shrimps.

CAULIFLOWER SOUFFLÉ

A cauliflower is boiled in salted water until tender and then separated into flowerets. The pieces are laid in a buttered dish with alternate slices of tomatoes, and salt and pepper are added to taste. Half a cupful of butter is mixed with almost as much flour, the yolks of two eggs, and one cupful of milk. This mixture is stirred over the fire until it boils, and then three-fourths of a cupful of grated cheese and the beaten whites are added. The soufflé dish is filled with this mixture and baked for half an hour. The soufflé must be served immediately to be at its best.

SALADE RÊVEUSE

For this salad, a firm, young cabbage is chopped very fine and mixed with sections of canned grapefruit and chopped pecans. This is served with a dressing made of one part French dressing and one part grapefruit-juice. A clove of garlic is left in the dressing until just before serving, and the dressing may be seasoned to a rosy glow with paprika.

PRUNE AND ALMOND JELLY

A half-pound of prunes is stewed in unsweetened water until soft. The water is strained off, and the juice of a lemon and a tablespoonful of dissolved gelatine are added. Two cups of juice in all are measured out. The stoned prunes are put in a mould, and half a cupful of blanched, chopped almonds are added, and then the juice is poured in. When the jelly is chilled, it is served with whipped cream flavoured with vanilla or cooking brandy.

BY FÉLICE GERVAIS

What BEAUTY has learned from the beast

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Then it is that Amor Skin brings you new life. Right through outer layers of skin its youth hormones penetrate and enter the tissue cells beneath. Revitalization begins! Dying cells live, living cells multiply! The tissues grow stronger—firmer—younger! They taut —shove up from beneath, and *push* the wrinkles out of the skin!

Amor Skin was perfected by a famous German specialist in organotherapy.

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Avail yourself at once of this European discovery. It is sold in two formulae. Amor Skin Number 1, of single strength, and Amor Skin Number 2, of double strength, for more obstinate cases.

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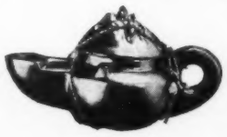

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Oriel Ross, Epstein's most beautiful model, makes a curtain speech in "This Year of Grace"—a vision of beauty in white ermine

NEW YORK OVER THE FOOTLIGHTS

(Continued from page 49)

that is good, too, though the comedians are hideously unfunny. Lovely tunes and dancing and in Mr. Whiting a hero that is a great find, for he is young, he sings and dances superbly, has great personality and charm, is extremely good-looking, knows what to do with his hands, and, withal, does not appear to be conceited, affected, or effeminate. The heroine had lovely, fluid, unseeing, almost squinting eyes covered with vivid turquoise paint, but the dresses were without exception the most tawdry and banal I have ever seen. They looked one and all as though they had been taken from the window of a "Dyers and Cleaners" shop. and I should not have been surprised to read in the program of the heroine's first-act creation in periwinkle-blue that "This dress was once black."

FROM THE RUSSIAN

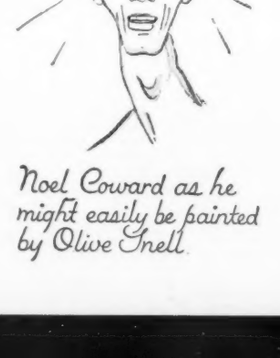
Then, I saw Eva Le Gallienne's exquisite production of my favourite play, "The Cherry Orchard," in which Nazimova gives a perfect performance, the settings and costumes are charming (though the make-up of some of the men with scarlet faces and cocoanut matting wigs is childish). The play is a triumphant hodgepodge of funniness and tragedy, and the lazy summer-afternoon atmosphere in Act II., created by only a few words and a few twangs of the guitar, is tellingly poignant. How I love the sloppy Madame Ranevsky. The fantastic German governess who does not know who she is or what she is, who does asinine parlour tricks and has a dog that eats nuts, the servant who considers herself a dainty lady with milk-white hands—all the parts are well played, the cherry-trees are stacked overnight in Le Gallienne's dressing-room, and, together, she and Nazimova, arm in arm, go home on foot.

VARIETY

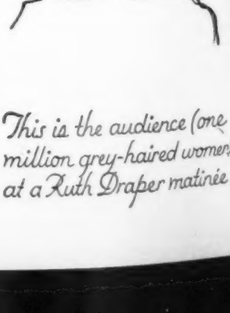
My next theatre visits were equally successful. To the almost marvellously good "The Royal Family," which I caught touring the provinces. "How like one's own family!" everybody feels about the Cavendishes, with the faithful, understanding servants, never flustered by the frenzied chaos and flurried panics and, in answer to the screams and shouts, good-humouredly and reassuringly yelling in return, "All right! all right!" To the intensely vivid and exciting "Wings over Europe." To the very entertaining "Young Love," in which Dorothy Gish gives such an amazingly fine performance and shows herself an original actress with a sound technique. The "situations" of the play are good, Douglas is very nice, and the settings typically American, as are those in "The Kingdom of God," which was my first and bitter disappointment.

Having seen Elsie Janis before Ethel Barrymore, the latter struck me as being like the former; her raucous, croaking, cooing, singsong voice is similar, and, from the front, they both appear to have exactly the same face—but what a play! Foul, maukish, un-

(Continued on page 144)



Noel Coward as he might easily be painted by Olive Snell



This is the audience (one million grey-haired women) at a Ruth Draper matinée

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NEW YORK OVER THE FOOTLIGHTS

(Continued from page 142)

pleasant, and boring! And when a bull-fighter, after a victory, wished to brag of his success to some starving orphans and pranced jerkily, baiting an imaginary bull amidst the shrill cheers of the horrid brats, I could bear it no longer and was about to make a demonstration, to cause a disturbance, when suddenly a load of gilded plaster fell from the dress circle of the new Ethel Barrymore Theatre onto those in the stalls beneath. Orchids and shoulders were bruised, blond and black hair became white with dust, there was a bee-like buzzing, a subdued panic, a *ssshing*, a brushing of coats and cloaks, and then, once more tranquillity, boredom, and rank unpleasantness.

DISAPPOINTMENTS

That was my first setback, to be followed, alas, by a succession of others. But by far the worst—in fact, by far the worst so-called entertainment I have ever seen—was "Paris," a "musicomedy" featuring a little woman who looks like a manicurist, named Bordoni. This was a great emotional experience to be branded on my memory irrevocably, for I had no idea that sane and grown persons could sit and stomach anything so banal, putridly puerile, and hideous as this "farce." In Act I., a man told Bordoni, quite seriously, that he loved her "from her boots to her bob"; and later the same man, without trousers and wearing a top-hat, spends several minutes looking under tables, chairs, and cushions, saying "Where's my hat?" Bordoni tried desperately to be oh! so French, not understanding "your long words," "your super-silly-ass," and, oh, how she did roll her grreat big eyes, peck the air with teeth and dimpled fingers, and try to get some spring and élan into her leadenly jerky walk! But let us pass on, let us close our eyes and pray to forget the evening's horrors.

"Vanities" is almost equally bad, a poor rehash of a ten-year-old Casino de Paris Revue with the tawdry tinsels tarnished and excruciatingly vulgar scenery, though good lighting. With the glut of very "shapely" "Beauty" girls, the revue should rather be called Earl Carroll's "Beef Trust."

"Argentina" was a disappointment, too, and I could not share in the applause of the thirty thousand grey-haired women that constituted the enraptured audience, for the dances struck me as being bereft of originality or purpose, each seemed very like the last, the costumes only being different (and the long intervals for "changing" were not worth while). And one was too conscious of the single piano, which was thumped by a coy accompanist.

"The Age of Innocence" was rather a delightful bore, a lot of palaver and sighing about what appears to us, today, to be nothing. Katharine Cornell is a thrilling actress with a perpetually wet mouth, and she wears her almost architecturally planned bustles beautifully, but she pronounces dear "deaurrrre" and girl "guirrle." The stage pictures are ravishing, and the scene when Countess Olenska, in lace and gardenias, lies on a plush settee in front of the glowing fire is of exquisite beauty—a daguerreotype brought to life.

"The Treasure Girl" was penance to endure, for not even the Gershwin music was good, and in more than one way was Gertrude Lawrence seen in a bad light. So strong were the limes that they took all the paint from her face, and one could only recognize this delightful creature by her feminine voice, her boyish, long-legged, torsoless figure, and her spontaneity of movement that most people are conscious of possessing or can acquire only after a bath.

Neither did I enjoy "Holiday," which everybody had told me was so good and which is one of the few successes of the season. The three short acts seemed interminable, and my brow became furrowed and my frown deeper. I hated the chit-chattiness, the would-be smart remarks; all the characters in the play seem to think it chic to be rude and crudely sarcastic, and my neighbours laughed heartily when someone said "on the continent" instead of "on the contrary." I disliked Hope Williams personally and constitutionally for her gruff slovenliness and surly cynicism, and her clothes appalled me.

Perhaps, the only other success of the season, Lynn Fontanne and Alfred Lunt in "Caprice," would be a delightful recompense. Well, it was hardly that, but the play is certainly exquisitely acted by the Lunts and Mr. Douglas Montgomery, and the production and byplay are excellent throughout. But the most exciting part of my evening was when, after the play, I went backstage to see Miss Fontanne take off her golden wig and grease-paint and make-up her interesting face again with ordinary street make-up.

AN ENGLISH IMPORTATION

The English "This Year of Grace" was much better, a lovely entertainment with spots of very great brilliance. But Beatrice Lillie, although occasionally almost agonizingly funny when her tricks came in usefully pat, was seen to be an essentially limited artist. And on the night I visited the revue, she was incapacitated throughout the entire verse of a very good song by being overcome with hysterical laughter. There are few things more annoying to an audience than private jokes on the stage, and Miss Lillie should be sharply rapped across—the knuckles. Noel Coward, superb as a porty young dog in the "La Flamme" sketch, often seemed very out of place and amateurish during the evening. He does not possess enough male chic for revue, and is too badly dressed. He should be made to spend his evening typewriting more plays instead of high-kicking rather poorly and overenunciating in "A Room with a View." Oriel Ross, Epstein's model, looked incredibly lovely, and the chorus, considering that they are underpaid, homesick, and uncared for, danced with great success, for they looked as they were supposed to look—happy and as if they were enjoying themselves.

And now the printing-press awaits, no further time is allowed for theatre-going, and, secretly, one is thankful—for little else sounds inviting. The general verdict on the theatrical season has been "rankly bad," and never before have there been so many disastrous failures. Most of the plays that are on to-day may be taken off at the end of the week, and those that are being tried out on the road may never be brought to town. (In London, even the poorest plays take nearly three months to die!) I do not attribute these failures to the fact that plays are worse than usual, but rather that the public has become restless and is dissatisfied with what it has had before, craving something new and better. And yet, no one knows at all what is wanted instead, so theatrical managers are fast becoming bald and prematurely grey. Even the assistants in the box-office are a little less hoity-toity.

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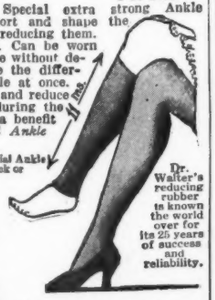

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A LETTER FROM PARIS

Paris

Dear Claire,

Last night, I went to Lady Mendl's birthday dinner-dance, given at her new flat, and it turned out to be the smartest party of the season, and, from a fashion point of view, the most interesting. Practically everybody of importance was there, and the thing that impressed me most was how beautiful the women looked! When I say beautiful, I really mean it, although, in these days when the cry is for enormous chic, beautiful is a word seldom used to describe smart women. Lady Mendl has unearthed an old secret: that the parties people remember longest are the ones at which they have unforgettably happy times.

The new flat is really charming. You go into a circular hall with a marble floor in two shades of beige, and the walls are painted cream-beige. From here, the door opens into the big salon, which is panelled in very dark Louis XIII. oak, and has an old parquet floor, and is furnished with two gigantic gilt sofas against the wall, a piano, and a few chairs placed on a rug before the fire. The room is, of course, austere, but here is the secret—Lady Mendl has cleverly used modern lighting, and its effect is almost like sunlight. It is so extraordinary that it can only be likened to stage lighting, and I have never seen women look so lovely. The light streams through the windows and is tinted a sunlight colour by brilliant yellow transparent curtains.

The party of fifty dined at little tables in the dining-room (which Lady Mendl calls her "blond room," because it has a blond Régence *boiserie* of a faint gilt colour and the panels of the walls and the curtains are made of blond silk). The same sunlight seen in the salon streams through the windows of this room, but it is tinted a faint rose by the curtains.

This is the picture of the background against which all the best-looking women in Paris paraded last night.

The most spectacular person at the party was Mrs. Wellington Koo, who is a Chinese princess and the wife of the Chinese Ambassador in London. She wore the Louiseboulanger *"dégradé"* taffeta dress, shown in colour in the January 19 Vogue, which is in lettuce-green and peppermint-pink. With it, she wore her jade rings, bracelets, and, hanging on a diamond chain around her neck, the carved idol from the Temple of the Lily-Pads, or some such place. Her two perfectly plain round Chinese bracelets were of a quality to inspire the envy of every woman in the room.

The next most beautiful dress was worn by Mrs. Cole Porter and was made by Louiseboulanger, and I think it is a model not yet worn by any one else. It was of coral-pink satin—a rather reddish coral—with a perfectly plain bodice and a skirt that was so draped over the back and left hip that the folds looked like something carved on a Greek statue. There was a gold metal belt outlined with tiny emeralds, with two clasps that looked like flat gold shells fastening over the drapery at the back.

The Baroness Eugène de Rothschild wore an Augustabernard dress in beige-white satin that looked like the colour of rich cream, and, with it, no jewels but pearls. This dress is a model I had not seen before, and the material also is something new.

There were only four women who wore black dresses—a small representation, considering how popular black has been. One was Lady Abdy, who wore the famous black chiffon Chanel dress with layer upon layer of material pulled in around the hips and falling several inches long on the floor at one side. This dress has shoulder-straps, and Lady Abdy had a narrow black chiffon scarf attached at the base of the shoulder-strap behind the right arm, crossing over the back, around the neck, and falling again over the right shoulder.

The Marquise de Jaucourt also wore a Chanel dress in black, with a very deep feather flounce that came to a point in the back. She wore her new jewel, which is a plaque almost four inches square of both large and small pavé diamonds, with one huge stone set in a small black onyx square in one corner. This hangs around her neck by a black cord.

The third wearer of black was the Princesse Guy de Faucigny-Lucinge, who wore the lovely dress from Lelong that is ruffled with tiny little ruffles of black chiffon hanging very long at the back—very Spanish looking. Her daughter wore a Nile-green crêpe dress from Lelong, with slippers to match and carried a handkerchief in the same colour printed with huge black polka-dots. This was actually the biggest handkerchief I have ever seen. Her sister, Madame Fabre-Luce, wore a cherry chiffon dress from Lelong, with a very full gored skirt. A shower of flowers of the same material trailed off her shoulder from the left shoulder-strap.

Mrs. Henri van Heukelom had a new version of the best-known Augustabernard dress, with the puffs of material at the sides and with long ends at the back that, when loosened, trailed some eighteen inches on the ground. Her dress and Lady Abdy's and the Comtesse de Beaumont's—a white lace dress from Chanel—all had decided trains.

Miss Anne Tyrrell wore the pink lace Molyneux dress with three short flounces. The Comtesse de Beauchamp's Chanel dress was of black satin with a very full Spanish skirt made of many strips of satin.

Mrs. Michael Arlen wore a turquoise-blue satin dress from Louiseboulanger, with a crystal and sapphire buckle on the belt. Mrs. Tom Sturges chose the cherry moiré dress from Augustabernard, and the Comtesse André Robilant wore a beige tulle dress from Chanel.

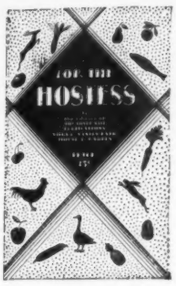
The Comtesse de Ganay looked very unusual at this party, for she wore no jewels and had a perfectly straight dress from Callot that suited her very slender figure. The dress was embroidered all over in turquoise and coral, like the design of pavé jewellery.

All the women wore slippers of the same material as their dresses, and most of them were the simplest of pumps without buckles.

I wish you might have been there!

Affectionately,
Marie.

This new book



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The Viscountess Weymouth is holding "Potiphar," the Peke, one of the dogs of her household and an amusing personality. Lady Weymouth was, before her marriage the Hon. Daphne Vivian

THE DAY OF THE DOG

By LADY WEYMOUTH

ANNUALLY, there are celebrations of "National Dog Week" in London. But, isn't it dog-every-day with those who are lovers of dogs? Don't we tend to be very nearly silly about our dogs every day of every week?

Think how pleasant it is to know that one is almost sure of meeting a friend at the Oxford Street Woolworth's when one goes up there to buy the dogs their balls and other toys. "Potiphar," the Peke of my household, "Wonkie," the golden retriever, and "Emerald," the new bulldog for the nursery are all Woolworth fans. The only toy they have not liked from there was a water pistol. And why should they? They suspect rightly that it was bought, as nursery toys are usually bought, "by Father to please Father."

Nor is that the only place that becomes a rendezvous because dogs take their masters and mistresses there. Another is the Hermès department of that attractive shop in Berkeley Street. Lady Plunket's dog, "Chuddy," is one of those who are really chic as to collar and lead and patronize this shop. Every one knows the shop in the Burlington Arcade, with the somewhat pompous pom parked outside: dogs visiting it for the first time are always immensely intrigued by it.

GOGGLES FOR MOTORING

There, you can buy goggles for your dog to wear when motoring, and, believe me, if you do a lot of this, in an open car, it is a real kindness to protect his eyes. Our large and very precious retriever, "Wonkie," goes on all our journeys with us. Last year, he motored all the way to Scotland, sitting solemn and begoggled, in the rumble. He aroused much mirth on the roads, but his eyes were protected from the dust and wind, so that he could keep them fixed on the falling grouse in fine form on his arrival in Scotland.

Dog baskets are becoming more and more varied. A dog shop in Beauchamp Place, in London, sells every kind from the most decorative hooded affairs, made of raffia and decorated with mice gambolling round the edges, to large, low, square baskets, standing on four legs, veritable beds, which prove a wonderful luxury to your big dog, who can stretch out at full length in them.

Drinking bowls can be very attractive. The Paris dog shops show lovely ones, adorned with such suitable mottoes as, *"Plus que je vois les hommes, plus que j'aime les chiens."*

THE TURTLE-NECKED SWEATER

In these days, let it be known, there can be no end to the toilet accessories of a really chic dog. The Beau Brummel or Mrs. Nash of the canine world goes to Paris for its trappings. There, you find the most alluring gadgets for the adornment of your dog. One shop makes a great feature of miniature, high-necked sweaters "pour le sport." These are cunningly contrived so as to slip over the head, with holes for the front legs to come through. Big dogs would scoff at them, but not so the Pekinese. My Peke, "Potiphar," looks his jauntiest when wearing one of these made in a Fair Isle pattern of orange, brown, and yellow. He is of the hearty variety of Pekes and consequently thinks he is somewhat effeminate thus garbed. He is only really happy when wearing it for the practical purposes of motoring. He lost one eye in a fight, the result being a perpetual wink, and this, above the high-necked sweater, gives him a more than usually rakish appearance. "Potiphar" has a rival supporter of the high-necked sweater fashion in Lady Mary Ashley-Cooper's "Grubby Joe," a King Charles spaniel with immense silky ears: she knitted this herself, having borrowed a model to copy.

Pekes can vary enormously as to character. In fact, I think they can be moulded as you please. The Pekes

(Continued on page 150)

POISE

Other days, other ways. Manners, today, are as far from Victorian ceremonials, as shingled Phyllis in half-a-frock, box-pleated, is far from Phyllida in her seven starched petticoats and whalebone bodice.

Externals! Underneath Phyllis is Phyllida still. Underneath, the fundamentals of manners, carved by generations of gently-bred people out of habits and traditions, are unchanged and unchanging.

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THE DAY OF THE DOG

(Continued from page 148)

that are the beloved of solitary old ladies and who are inordinately pampered become, as a rule, cantankerous creatures. The Peke that lives the London life is sophisticated to a degree, whilst the country bumpkin of a Peke will hunt zealously. Tallulah Bankhead's "Napoleon" has become famous since he began walking-on in *Her Cardboard Lover*, in which he had one line about himself. He is a most elegant gentleman of the sophisticated, town-loving variety. In fact, whenever poor "Napoleon" visits the country, Fate pursues him relentlessly. He is either stung by bees, inadvertently falls into a bed of nettles, or becomes generally indisposed. Once returned to his native London, he is a perfectly healthy and happy dog. He has a peculiar passion for Horlick's malted milk tablets and will wake from the deepest slumber if he hears even a faint rattle of that dearly beloved bottle.

"NAPOLEON" AND "MUSSOLINI"

"Napoleon's" constant companion is a kitten with the imposing name of "Mussolini." Both of them match Tallulah, being blondes, and fit in with the ivory colour scheme of her flat.

. . . But, talking of impressive names, what Peke could compete in that respect with Lady Diana Bridgeman's "Pet-Lamb-Tulip." And Lady Northampton's cocker spaniels are called "Waring" and "Gillow," otherwise "the Boys."

Lord Stavordale owns one of the most devoted dogs I have ever known. She has heart and eyes for no one but him: she is quite the most constant nymph of any species or kind, and, on top of all this, she is called "Mrs. Sniff"!

Lady Lettice Lygon has one of Mrs. Sniff's granddaughters (for the Sniff Family Robinson is of large proportions and stretches into many generations). This dog very nearly committed suicide in her youth, for she swallowed a darning-needle, which had to be extracted from her throat.

A SOCIAL REGISTER

People in England seem to have adopted the habit of arriving to stay plus dog or dogs. However, the hostess generally seems pleased to see them and does not treat them sternly as gate-crashers. Nevertheless, I feel that it is perhaps advisable to find out if she is a dog-lover before arriving complete with hound on leash! We have had so many dog guests that we decided to start a separate dog visitors' book. If the visitor behaves like a perfect lady or gentleman on the premises, the owner signs its name in inconspicuous and respectable blue ink. If, however, their manners have not been all that they should be, theirs is the bitter shame of seeing their name signed in flaming red ink.

I am quite positive that, to give a dog character, you should tease it in moderation and talk to it a lot. "Potiphar" and "Wonkie" would feel utterly neglected if they were not teased. Their very greatest treat is to have fireworks for their own especial benefit. This thrills them to the marrow; they rush vainly after exploding rockets and pounce upon popping squibs with exultant yelps.

SOME ACQUAINTANCES

"Wonkie," the golden retriever, has a tea-time trick that is usually much admired. Offer him a piece of bread and butter and say "For the Kaiser" in the most ingratiating tone you know, and he'll not touch it, but say "Georgie-Porgie the Fifth" and he snaps it up at once. (It may seem a little disrespectful or familiar, but it isn't really!)

Lady Brownlow is the possessor of the most decorative golden retriever, a brother to our "Wonkie." He is large and sentimental, with lovely fluffy petticoats. Lady Nunburnholme is faithful to a fat and determined Sealyham, with a strong character of his own. He will bite you if you are too familiar with him; not that he can do any very extensive damage, as he has only one remaining tooth, the rest having been forcibly removed from him, in consideration for the general public! Lady Ashley's beloved dachshund, "Wendy," has a useful trick. If you throw a cigarette end in the fender, he scuttles over and puts it out bravely with his bare paw!

Two dogs who are becoming well-known public figures are Lady Diana Duff Cooper's very *soignée* and dapper bedlington and Lord Birkenhead's little Cairn, "Jane." The latter is a really social lady, for she goes everywhere with her master. You will even meet her at Cowes, rather perplexed by the whirl of the gay world and the nautical surroundings, but philosophically taking it all as it comes.

When thinking of my friends, it seems that they all own a devoted shadow in a doggy personage, some attractive, some the very reverse, but, let me impress upon you, none so utterly fascinating as "Wonkie" and "Potiphar!"

As for practical things, I bought "Potiphar" at the Stafford Kennels. I feed the dogs chiefly on Osoko, together with a shillingsworth of scraps a week from the butcher, and I don't send mine to the hair-dresser! Thinning and shingling they don't need, and brushing they get daily from me, with a comb and a wire brush, more of the products of Woolworth's!

True chic rests upon the head, this season. No matter how perfect the ensemble, its effect is entirely spoiled if the hat worn is not the right hat for the costume—correct in proportion, correct in contour, correct in fabric and colour. In the next issue of Vogue, the Spring Millinery and Special Bridal Features Number, the millinery situation is illustrated and explained, and, since brides are as inevitable as the crocuses, three exquisite bridal gowns are also a feature of the issue, photographed by Cecil Beaton. This number of Vogue appears on the news-stands on February 28

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THIS *is the cover of the*

Spring Millinery and Special Bridal Features Number of Vogue . . . *the next issue . . . dated March 2*

Hats make or break costumes . . . . in this next issue you'll see the right ones, and how to wear them . . . . even those very chic, very trying off-the-face hats. Wedding gowns, too . . . . trousseaux . . . . bridesmaids' gowns . . . . a wealth of fashion points for the spring brides and those who still have to choose a not impossible he.

Out of 35 years of fashion experience, Vogue selects the best tendencies of the mode. For instance, the sleeveless wedding gown has become extremely smart for second marriages. There is a new luminous rosy white satin for wedding gowns . . . copied from the pink pearl. Vogue shows gowns for three types of brides . . . the very young, the madonna, the sophisticated.

The new hats are snug-fitting skull caps with some sort of extraneous draping. Trimming again appears . . . velvet trimming on straw . . . gardenias on felt or straw. One of the best new colours is mystic green. Straw is being shaped, cut, and trimmed like felt. Satin is combined with felt . . . straw with felt, with velvet, with satin.

March 2 Vogue goes on sale at all news stands east of the Rockies on Thursday, February 28. It is, without a doubt, one of the best and most important issues of the year, and sells out the first few days. Be sure to get it . . . order your copy today.

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VOGUE

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